

# Billboard

\$4.95 (U.S.), \$5.95 (CAN.), £3.75 (U.K.)

52NOK, DM16.50, 10,500 Lire

NEWSPAPER

\*\*\*\*\*3-DIGIT 908  
 BI GEE4EM740M099 90 04 0349  
 MAR26 94 03  
 MONTY GREENLY  
 APT A  
 3740 ELM  
 LONG BEACH, CA 90807

**GSA**  
 GERMANY  
 SWITZERLAND  
 AUSTRIA

FOLLOWS PAGE 38

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 27, 1992

ADVERTISEMENTS

**SWING OUT SISTER**

swing out sister  
 get in touch with yourself  
 (Tel. # 314 512 241-2/4)

The swing that never goes out of style

Featuring the hits  
 "Am I The Same Girl"  
 and  
 "Not Gonna Change"

Available on PolyGram/Mercury CD's & Cassettes  
 © 1992 PolyGram Records, Inc.

## Texas Police Pursue 'Cop Killer' Ala. Gov., Houston Council Also Protest

This story was prepared by Charlene Orr in Dallas, Thom Duffy and Susan Nunziata in New York, and Chris Morris in Los Angeles.

DALLAS—The heat was turned up last week on Ice-T's group Body Count as elected officials across the

country joined the protest of Texas police officers (Billboard, June 20) against the song "Cop Killer" on the group's self-titled Sire/Warner Bros. album.

Alabama Gov. Guy Hunt on June 16 called on record-store owners in his state to stop selling the rock-rap album, and at least two major retail chain operators, Trans World and Super Club, pulled the title from all of their stores nationwide.

On June 17, the Houston City Council condemned the album, and at press time, both the Los Angeles City

Council and the L.A. County Board of Supervisors were considering similar resolutions.

Texas police officers from across the state are planning a demonstration next month at a Time Warner shareholders meeting in Los Angeles to "educate" them about "Cop Killer," which includes lines like "I'm 'bout to bust some shots off/I'm 'bout to dust some cops off... Die, die, pig, die!"

"We'll bring the demonstration to educate the shareholders to call on corporate morality at Time Warner," said Ron DeLord, president of the Austin-based Combined Law Enforcement Assns. of Texas (CLEAT). "If they fail to act by July 16, we'll boycott them."

Police associations began gathering support for the trip to California after a June 11 press conference near here that included officers from Dal-

## Waldenbooks Cuts Down Video

BY PAUL VERNA

NEW YORK—In a move reflecting turmoil among book merchants' commitment to video, the Waldenbooks chain, which as recently as last year carried video in most or all of its 1,200 locations, has eliminated the product line from all but 10% of its stores, according to sources.

Waldenbooks is the second major book retailer to downgrade sell-through video in its merchandising mix. Barnes & Noble, which operates almost 1,200 outlets under five banners—including the flagship chain, B. Dalton's, and the Doubleday Bookshops—recently limited its video inventory to hit children's product

(Continued on page 71)



DeLORD



ICE-T

## Tradition Tumbles Down As Act Sues Japanese Label

BY STEVE McCLURE

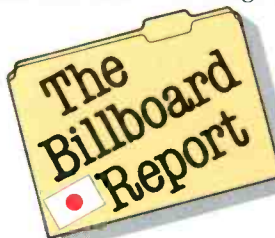
TOKYO—With his meek, unassuming demeanor, Tatsuro Yamashita doesn't look like a rebel. But what else do you call a Japanese musician who has done the unthinkable and sued his record company?

One of this country's best-known recording artists, he took BMG Victor to court after that firm reissued a collection of his greatest hits in 1990. Although BMG Victor described the set as "authorized"

by Yamashita (whose contract with the label ended 10 years ago), the artist cried foul when he found out that, unbeknownst to him, five of the songs on the 1990 album were different from those in his original 1980 "best-of" compilation.

While BMG Victor halted distribution of the album in response to his complaint, the pop singer didn't stop there. Yamashita has launched a civil suit to seek a public apology and compen-

(Continued on page 77)



## IN THE NEWS

### MTV Sports Concerts Ended After N.J. Melee

PAGE 3

**R&B**

FOLLOWS PAGE 28

**DENNIS ROBBINS**

MAN WITH A PLAN

Featuring the hit single "Home Sweet Home."  
 He wrote "Two Of A Kind Workin' On A Full House" for Garth Brooks.

On his debut album, hear how the man puts his plan into action.  
 Available now on Giant Cassettes and Compact Discs.

©1992 Giant Records

## POPULAR • UPRISINGS

### Arc Angels Build Heat With Texas Blues Rock

PAGE 78

26  
 0 71486 02552 8

"The Levellers are a phenomenon... they have become one of the most popular bands in Britain."  
 —NME 5/16/92

"...an extraordinary band—angry, courageous, maudlin and mellifluous, brimming with hope, doubt and contradiction."  
 —Melody Maker 5/16/92

**Levelling The Land** (61325-2/4)  
 the debut album features "One Way" and "Fifteen Years."  
 Produced by Al Scott • Remixed by Kevin Killen

On Elektra Compact Discs and digiLOG Cassettes

© 1992 Elektra Entertainment, a division of Warner Communications Inc. A Time Warner Company

**LEVELLING THE STATES THIS SUMMER**

6/20 NEW YORK (NEW MUSIC SEMINAR) • 7/1 NEW ORLEANS  
 • 7/2 HOUSTON • 7/3 DALLAS • 7/4 PHOENIX • 7/5 LAS VEGAS  
 • 7/7 LONG BEACH, CA • 7/8 SAN DIEGO • 7/9 LOS ANGELES  
 • 7/10 SAN FRANCISCO • 7/12 SALT LAKE CITY  
 • 7/13 BOULDER • 7/15 OMAHA • 7/16 MINNEAPOLIS  
 • 7/17 CHICAGO • 7/18 PONTIAC • 7/19 CLEVELAND  
 • 7/20 TORONTO • 7/22 MONTREAL • 7/24 NEW YORK  
 • 7/25 BOSTON • 7/26 TRENTON • 7/29 WASHINGTON  
 • 7/30 RALEIGH • 7/31 CHARLOTTE • 8/1 ATLANTA

ADVERTISEMENT



© 1992 EMI Records Group North America



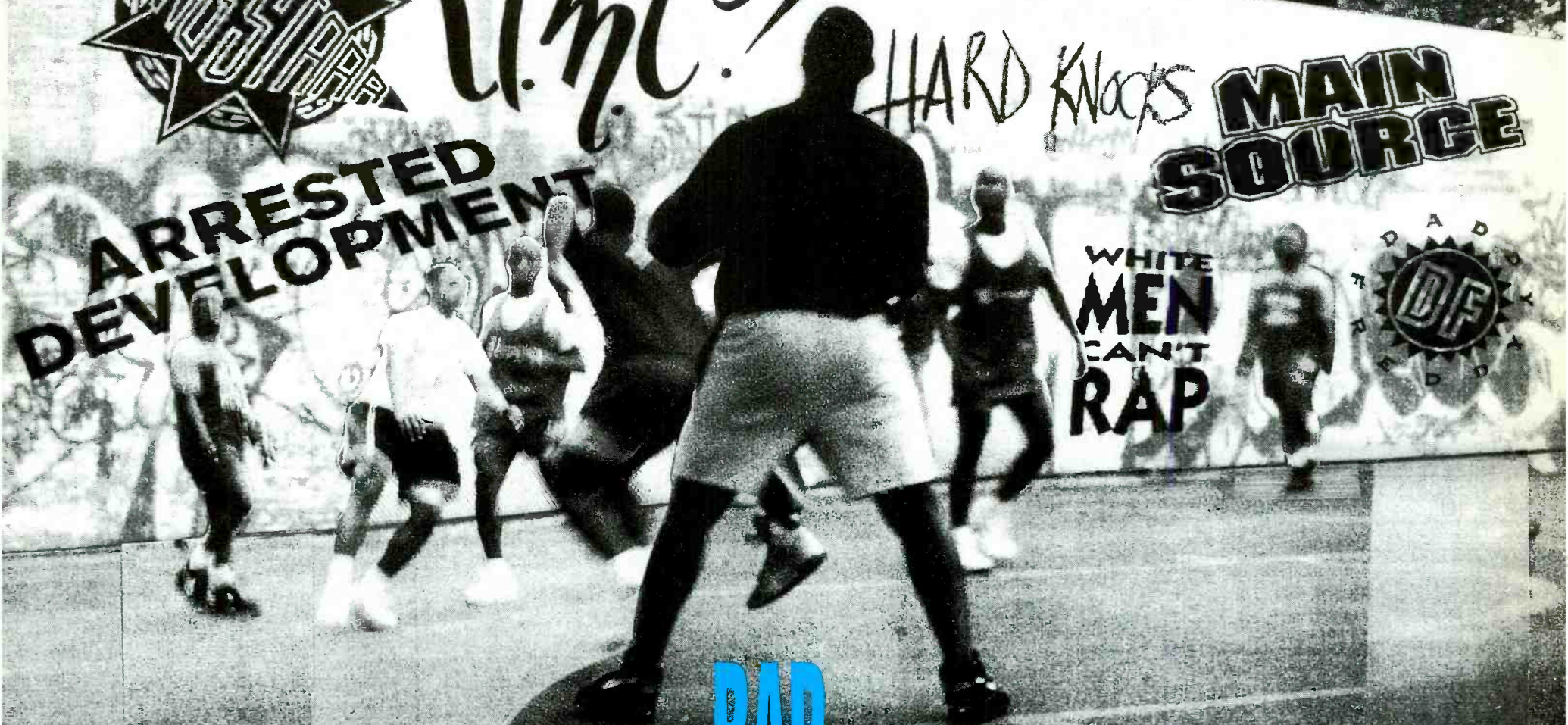
the **U.M.C.'s!**

**HARD KNOCKS**

**MAIN SOURCE**

**ARRESTED DEVELOPMENT**

**WHITE MEN CAN'T RAP**



**WILD PITCH**

**EMI RECORDS GROUP  
A WILD PITCH RECORDS**

**RAP**

**ROLIN THE FOREFRONT**

EMI Records Group



Editor in Chief: TIMOTHY WHITE

■ EDITORIAL

Managing Editor: KEN SCHLAGER  
Deputy Editor: Irv Lichtman  
Senior News Editor: Ken Terry  
Directors of Special Sections: Jock Baird, Gene Sculatti  
Bureau Chiefs: Craig Rosen (L.A.), Bill Holland (Washington)  
John Lannert (Caribbean and Latin America)  
Art Director: Jeff Nisbet  
Senior Copy Editor: Marilyn Gillen  
Copy Editor: Catherine Applefeld  
Radio: Phyllis Stark, Editor (N.Y.)  
Talent: Thom Duffy, Editor (N.Y.), Chris Morris, Associate Editor (L.A.)  
R&B Music: Janine McAdams, Editor (N.Y.)  
Country Music/Nashville: Edward Morris, Editor; Debbie Holley, Asst. Editor  
Dance Music: Larry Flick, Editor (N.Y.)  
Home Video: Paul Sweeting, Editor (N.Y.)  
Home Entertainment: Jim McCullough, Editor (L.A.)  
Marketing: Earl Paige, Editor (L.A.), Paul Verna, Associate Editor (N.Y.)  
Retail: Ed Christman, Editor (N.Y.)  
Music Video: Melinda Newman, Editor (N.Y.)  
Technology/Pro Audio: Susan Nunziata, Editor (N.Y.)  
Media: Chris Morris, Editor (L.A.)  
Music Research/Analysis: Paul Grein, Editor (L.A.)  
Reporter: Deborah Russell (L.A.)  
Editorial Assistants: Trudi Miller (N.Y.), Barbara Davies (N.Y.)  
Contributors: Jim Bessman, Lisa Collins, Bob Darden, Is Horowitz, Don Jeffrey, Larry LeBlanc, Jeff Levenson, Moira McCormick, Havelock Nelson

■ INTERNATIONAL

International Editor-In-Chief: ADAM WHITE  
European News Editor: Jeff Clark-Meads  
Tokyo/Far East Bureau Chief: Steve McClure  
Chief European Correspondent: Mike Hennessey  
Special Issues Editor: Peter Jones (London)

■ CHARTS & RESEARCH

Director of Charts: MICHAEL ELLIS  
Associate Director/Retail Research: Geoff Mayfield (L.A.)  
Research Supervisor: Roger Fitton  
Chart Managers: Anthony Colombo (Album Rock), Ricardo Companioni (Dance), Michael Ellis (Hot 100), Suzanne Baptiste (Rap/Jazz/Gospel), Steven Graybow (Adult Contemporary), John Lannert (Latin), Eric Lowenhar (Adult Alternative/Classical), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200), Terri Rossi (R&B), Lynn Shults (Country), Marc Zubatkin (Video)  
Chart Production Manager: Michael Cusson  
Assistant Chart Production Manager: Paul Page  
Assistant Research Supervisor: Silvio Pietrolungo  
Administrative Assistant: Steven Graybow  
Chart Surveyor: David Runco

■ MARKETING & SALES

Associate Publisher/Mktg. & Sales: GENE SMITH  
National Advertising Director: Jim Beloff  
Promotion Director: Elissa Tomasetti  
Promotion Art Director: Tom Senif  
Advertising Services Manager: Michele Jacangelo  
New York: Ken Karp, Andy Myers, Norm Berkowitz, Perry Cassidy, Deborah Carrara, Maureen Ryan  
Classified (N.Y.): Jeff Serrette, Roseanne Amorello  
L.A.: Jodie LeVitus, Jon Guynn, Gary Nuell, Marv Fisher, Melinda Bell  
Nashville: Lee Ann Pack, Desi Smith  
U.K.: Patricia A. Rod  
Europe: Christine Chinetti  
Tokyo: Bill Hersey, Aki Kaneko  
Milan: Lidia Bonguardo, 011-0362-58-44-24  
Sydney: Mike Lewis, 011-612-319-6995  
Canada: Norm Berkowitz, 212-536-5016

■ PRODUCTION

Director: MARIE R. GOMBERT  
Advertising Production Manager: John Wallace  
Advertising Production Coordinator: Lydia Mikulko  
Systems Manager: James B. Dellert  
Composition Technicians: Marc Giaquinto, Morris Kliegman  
Editorial Production Manager: Terrence C. Sanders  
Assistant Editorial Production Manager: Drew Wheeler  
Specials Production Editor: John Treglia  
Directories Production Manager: Len Durham

■ ADMINISTRATION

Director of Licensing/Special Projects: Georgina Challis  
Director of Operations/R&B Music Group: Terri Rossi (N.Y.)  
Director of Operations/Country Music: Lynn Shults (Nashville)  
VP & Executive Editorial Director: Lee Zitto  
Directories Publisher: Ron Willman  
Director of Database Services: Raymond H. Heitzman  
Distribution Director: Edward Skiba  
Circulation Manager: Jeanne Jamin  
European Circulation Manager: Sue Dowman (London)  
Group Sales Administrator: Carlton Posey  
Circulation Assistant: Adam Waldman  
Special Projects Coordinator: Melissa Subatch  
Billing: Debbie Liptzer  
Assistant to the Publisher: Mercy Cintron

PUBLISHER: HOWARD LANDER

■ BPI COMMUNICATIONS

President & Chief Executive Officer: GERALD S. HOBBS  
Vice Chairman & Chief Operating Officer: Arthur F. Kingsbury  
Executive Vice Presidents: John Babcock Jr., Martin R. Feely  
Sr. Vice Presidents: Paul Curran, Robert J. Dowling, Ann Haire, Howard Lander, Rosalee Lovett  
Vice Presidents: Georgina Challis, Glenn Heffernan, Theo Roos  
Chairman Emeritus: W.D. Littleford

■ BILLBOARD OFFICES:

<b>New York</b> 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-921-2486	<b>Washington, D.C.</b> 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	<b>Nashville</b> 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-327-1575
<b>Los Angeles</b> 9107 Wilshire Blvd. Beverly Hills, CA 90210 310-273-7040 telex 66-4969 fax 310-859-5302	<b>London</b> 3rd Floor 23 Ridgmount St. London WC1E 7AH 71-323-6686 Fax: 71-323-2314 71-323-2316	<b>Tokyo</b> Hersey-Shiga Int'l. 6-19-16 Jingumae Daisan Utsunomiya Bldg. 402 Shibuya-ku, Tokyo 150 011-81-3-3498-4641 fax 011-81-3-3499-5905 edit fax 011-81-3-3867-0216

# MTV Cans Sports Fests After N.J. Fracas

## Belmar Mayor: Donation May Not Cover It

■ BY MELINDA NEWMAN

NEW YORK—MTV has canceled the five Sports Festivals remaining on its schedule following a disturbance after an MTV event in Belmar, N.J., June 14. Additionally, it has donated \$10,000 to the city's reparations fund.

However, Belmar mayor Kenneth Pringle says that may not be good enough. Damages from the incident are still being tallied and "we don't know if \$10,000 is more than enough to cover them or merely a drop in the bucket," Pringle says. He adds that, should Belmar's costs exceed \$10,000, "we absolutely expect MTV to come up with the rest of the money to cover the damages." He would not say whether the town would sue if MTV refuses to pay.

Both MTV and Belmar officials say the bulk of the violence, which resulted in approximately 30 arrests and 30 injuries, did not break out until after the conclusion of the festival. But Pringle says MTV is ultimately responsible for the action because he claims the promotion for the event resulted in severe overcrowding.

MTV disagrees with this view. "We have fulfilled our obligation," says Carole Robinson, MTV VP of public relations. "We cleaned up the beach; we made a goodwill gesture by making a donation to the healing process, and the mayor accepted our donation graciously."

The MTV Sports Festival is a two-day event that focuses on physical events such as the MTV B-Ball Jamm, a free-form basketball shooting gallery, and MTV Torture Track, a cross-training event including climbing, running, and hurdle jumping. Festivals had been held in four cities without incident prior to the Belmar event.

Although previous events included music appearances, none presented as large a

slate as the Belmar event, which featured Betty, Lidell Townsell, Arrested Development, Trixter, and Crystal Waters on June 13, and Kris Kross, Das EFX, and Cause And Effect on June 14.

"The problem we had is that the event was sold to us as primarily a sports festival with a music backdrop, quote unquote, with certain music acts," says Pringle. "But the radio stations that were signed up to do the promotional work were billing the event as a concert. We would never have al-

lowed something that was deemed a concert here. We thought we were getting a sports festival, but it was promoted as a concert with a sports festival."

As a result, Pringle says, Sunday's activities drew 75,000 people, which was 35,000 more than the 40,000 which he says he'd been led to expect.

Pringle says that he made his concerns known to the MTV production crew once it arrived in Belmar to set up for the event

(Continued on page 79)

# Artists For Warner Olympics Album, Coke Tie-In Detailed

■ BY CHRIS MORRIS

LOS ANGELES—Warner Bros.' star-studded 1992 summer Olympics album "Barcelona Gold" will be central to a mammoth tie-in between Time Warner, Coca-Cola, and NBC Sports that will involve the airing of album-related videos on NBC's Olympics broadcasts, free CDs packaged with Coke six-packs, and an offer of free cassettes showcasing new and developing Warner Music Group artists, according to sources.

The 17-track album will be released commercially by Warner July 24 at the start of the Olympic Games.

Eight of the tracks on "Barcelona Gold" have never been released before: "This Used To Be My Playground" by Madonna (a track from the singer's forthcoming film "A League Of Their Own" that is not included on Columbia Records' soundtrack album for the film); "Not

Enough Time" by INXS; "The Heart To Climb The Mountain" by Randy Travis; "How Fast, How Far" by Anita Baker; "Higher Baby" by D.J. Jazzy Jeff & the Fresh Prince; "Old Soldier" by Marc Cohn; "Don't Tread On Me" by Damn Yankees; and a duet by Spanish opera singer Jose Carreras and Sarah Brightman on a new Andrew Lloyd Webber song, "Amigos Para Siempre."

Three artists rerecorded songs for the event with new, Olympics-oriented lyrics: Keith Sweat ("Keep It Comin'"); Travis Tritt ("Texas Flyer"); and En Vogue ("Free Your Mind").

The collection is rounded out by five previously released tracks: Eric Clapton's "Wonderful Tonight" (a live version from "24 Nights"); Tevin Campbell's "One Song"; Natalie Cole's "Love Is Here To Stay"; Rod Stewart's "Go Out Dancing"; and Latin star Luis

(Continued on page 79)

## THIS WEEK IN BILLBOARD

### ISLEY SUES BOLTON OVER SONG

For Ronald Isley and Michael Bolton, "Love" is a litigious thing. Isley is suing pop singer Bolton, claiming Bolton infringed on the 1966 Isley Brothers tune "Love Is A Wonderful Thing"—which carries the same title as Bolton's 1991 hit. Thom Duffy, Janine McAdams, and Jeffrey Jolson-Colburn report. **Page 13**

### SONY FIRES UP IGLESIAS ALBUM

To all the people who've loved him before, Julio Iglesias offers a treat in the form of a new album, "Calor." And as John Lannert reports, Sony Music is turning up the heat on the set via a massive, worldwide promotional campaign. **Page 17**

### R&B ACTS ARE COMING BACK ON CD

A host of boxes from legendary R&B acts is on the horizon. David Nathan looks at some key reissues. **Page 22**

### BROADCAST BONANZA AT JACKSON OPENER

European broadcasters are planning a massive event to mark the opening of Michael Jackson's world tour in Munich this week. As Hugh Fielder reveals, a special Europe-only program will climax with two songs live from the concert. **Page 36**

### 'TERMINATOR 2' NOT TERMINATED YET

He said he'd be back, and, sure enough, LIVE Home Video is rereleasing "Terminator 2: Judgment Day" in August amid a swirl of promotions. Paul Verna has details. **Page 47**

### MUSIC

Album Reviews	46
Artists & Music	7
Between The Bullets	79
The Billboard Bulletin	80
Boxscore	15
Canada	38
Chart Beat	80
Classical/Keeping Score	18
Clip List	35
Commentary	6
Country	29
Dance Trax	21
Executive Turntable	10
Global Music Pulse	37
Gospel Lectern	19
Grass Route	44
Hits Of The World	40
Hot 100 Singles Spotlight	73
In The Spirit	18
International	36
Jazz/Blue Notes	15
Latin Notas	16
Lifelines	58
Medialine	35
Music Video	34
Popular Uprisings	78
Power Playlists	64
Pro Audio	59
R&B	22
Radio	63
Retail	41
Rossi's Rhythm Section	25
Single Reviews	62
Studio Action	61
Update	58
Vox Jox	68

### HOME VIDEO

Box Office	55
Health And Fitness	51
Top Kid Video	52
Recreational Sports	51
Store Monitor	48
Video Rentals	50
Video Sales	48

### MUSIC CHARTS

Top Albums	74
The Billboard 200	74
Contemporary Christian	19
Country	32
Gospel	18
Heatseekers	78
Latin	16
Modern Rock Tracks	66
New Age	44
R&B	26
Rock Tracks	66
World Music	44
Hot Singles	
Adult Contemporary	65
Country	30
Dance	20
Hot Latin	17
Hot 100	72
R&B	24
R&B Radio Monitor	25
Rap	27
Top 40 Radio Monitor	71
Top POS Singles Sales	73
CLASSIFIED/ REAL ESTATE	50

# MCA/Universal Sets Pioneering Promo Offers 1st Consumer Tie-In For Used Vids

■ BY JIM McCULLAUGH

LOS ANGELES—MCA/Universal Home Video is breaking new ground in the rental market by offering the industry's first-ever consumer cross-promotion geared toward selling off used copies of a major title.

The new twist, say observers, is expected to incrementally hike initial orders as dealers and distributors will likely feel less depth-of-copy risk.

The studio is teaming up with Dallas-based Mary Kay Cosmetics for the Aug. 20 release of the \$78 million box-office sleeper "Fried Green Tomatoes." Consumers can receive a free lipstick, valued at \$9, and a complimentary makeover from a Mary Kay independent beauty consultant after submitting evidence of a purchase of a "previously viewed" copy of "Fried Green Tomatoes." While the title is expected to be a brisk renter, the offer will last from street date until March 31, 1993.

"It helps retailers to clean out the back end of their inventory so they have a reason to support us at the front end," says Andy Kairey, VP of marketing for MCA/Universal Home Video.

The impetus for the tie-in results from actress Kathy Bates' character in the film, Evelyn Couch, who becomes a Mary Kay rep as a method of gaining independence.

A major net benefit of the cross-promotion for Mary Kay, says Curran Dandurand, senior VP of marketing, is that it is "a great cost-effective way to generate tens of thousands of new customer leads and potential

new beauty consultants. It also allows us to capitalize on the personal growth message of the film."

According to Kairey, the cross-promotion represents the studio's largest ad campaign on a rental title to date. Valued at \$1.5 million, the campaign will include national TV and print advertising.

The promotion will also be fueled by Mary Kay Cosmetics' 225,000-member sales force, as well as a special promotional spot at the front end of the cassette. A new previously viewed spot will also appear at the front of the tape.

The studio is also fashioning a special point-of-purchase pre-pack retail kit with posters, display flats, banners, stickers, a soundtrack audio cassette, and a "Fried Green Tomatoes" jacket.

Order close date for the merchandising kit is July 21 and can be obtained via a qualifying order from the retailer's distributor. Co-op ad funds will also be available for both initial rental activity and sell-off.

A "Fried Green Tomatoes" featurette has also been created that showcases behind-the-scenes footage, cast interviews, and details of the cross-promotions. Kairey says retailers can use the featurette as either an in-store trailer or free rental.

The studio is planning a two-week network, cable, and spot TV advertising blitz starting July 20. Beyond that, print ads will appear in such publications as Premiere, Movieline, Take One, Coming Attractions, Video Event and others.

Kairey says the Mary Kay tie-in

was a "natural one," with preliminary discussions about a cross-promotion beginning right after theatrical release.

"We have always been a big proponent of the previously viewed market," he says. "And no one has ever done a cross-promotion like this before. It helps open the doors to new customers who may not have bought a video before and gets them thinking about building a library."

Trade sources say the cassette should move on the order of 375,000 units. While the movie's box office suggests it would have done well in the rental market without an added promotion, Kairey says box office is only one major component in a dealer's A-title buying decision today. The other key factors, he says, are stars and promotions.

# Explicit-Record-Lyrics Bill Passes La. Senate

■ BY BILL HOLLAND

WASHINGTON, D.C.—Louisiana conservative Republican lawmaker Ted Haik has won his 1992 legislative crusade for an explicit-record-lyrics bill, convincing the state Senate in Baton Rouge to pass his controversial measure June 17 in a 21-18 vote.

The bill, opposed by the Recording Industry of America, the National Assn. of Record Merchandisers, and other national and local music groups, has already been passed by the House, and will now go to Governor Edwin Edwards for approval.

Gov. Edwards has repeatedly said he will veto the measure. An

RIAA spokeswoman says groups opposing the measure are "cautiously optimistic" that the governor will nix the proposal.

The Senate Judiciary Committee passed the bill June 9 without a roll-call vote; the House passed it May 19 in a 57-40 vote.

The bill would make it illegal for retailers to carry or sell a stickered explicit album and for minors to purchase one. Misdemeanor penalties include a \$1,000 fine and up to six months in jail.

Haik was able to gain votes in the Senate by dumping a provision that would have also made it a violation for minors to possess a stickered album.

(Continued on page 76)

# Handleman Buyouts Fuel 45% Sales Jump First Music/Video Account To Crack \$1-Bil Mark

■ BY ED CHRISTMAN

NEW YORK—The Handleman Co., fueled by sales gained through acquisitions, turned in a better-than-expected performance for the fiscal year ended May 2. Net sales were \$1.02 billion for fiscal 1992, an increase of 45% over the previous-year figure, while net income totaled \$40 million, or \$1.21 per share.

The \$1.02 billion in sales represents the first time that a home video and/or music wholesaler has

cracked the \$1 billion mark. Moreover, the \$1.21 in earnings per share represents the company's second highest in its history.

Of the \$317.5 million increase in sales over the previous year, approximately \$247.6 million is attributed primarily to the addition of customers from Lieberman Enterprises and Sight & Sound, two competing rackjobbers that Handleman acquired in 1991. Otherwise, the sales of the Troy, Mich.-based rackjobber increased 10% over the previous year.

"[Handleman's] numbers look great," says Craig Bibb, an analyst with New York-based PaineWebber. "They are a lot better than what I was looking for. I thought they would come in with a 24 cents earnings per share [for the fourth quarter], which is what the consensus was among analysts, but they came in at 30 cents."

Unfortunately for Handleman, the company reported "good numbers in a crappy market," Bibb adds. Handleman's stock closed at \$14.125 on the New York Stock Exchange June 17, up 50 cents.

Other numbers released by Handleman show that the company's gross margin for fiscal 1992 was 25.3%, down from the 26.5% it turned in for the previous year. A press release states that the decrease in gross margin is "due to a larger proportion of software distri-

but ion and major hit video sales to total sales." Those two categories earn a lower gross profit than other product offerings.

On the other hand, selling, general, and administrative expenses decreased in fiscal 1992 from the previous year's. SG&A in 1992 were \$176.4 million, or 17.3% of net sales, compared with \$134.1 million, or 19.1%, last year.

Breaking out revenue by product line, music sales were \$542.3 million, an increase of 45% over last year; sell-through video increased by 43% to \$387.3 million; book sales were \$53.1 million, an increase of \$2.5 million, or 5%; and computer and video software sales grew dramatically to \$37.5 million from the previous year's total of \$7.6 million.

In addition to its year-end num-

(Continued on page 69)

# Mix-A-Lot Clip Gets Pushed Back To After 9 On MTV

■ BY CRAIG ROSEN and MELINDA NEWMAN

LOS ANGELES—MTV has restricted play of one of its most-requested videoclips—Sir Mix-A-Lot's "Baby Got Back"—to the hours after 9 p.m., following complaints from viewers and cable operators.

Last week, the clip moved to No. 15 from No. 18 on the cable music network's "Top 20 Video Countdown" and was in Stress rotation during MTV's regular programming.

The single stays at No. 2 on the Billboard Hot 100 Singles chart for the second consecutive week.

In the clip, Mix-A-Lot proclaims, "I like big butts" and raps about the supposed virtues of full-figured African-American women, while the camera zooms in on the backsides of dancers, as well as fruits and vegetables shaped like body parts.

MTV made a similar decision three years ago with Cher's controversial clip for "If I Could Turn Back Time," which featured the scantily clad singer performing on a Navy warship. However, MTV apparently did not have a problem with the L.L. Cool J clip "Big Ole Butt" in 1989. That video wasn't as big a hit as "Baby Got Back," but it was regularly played on the channel.

MTV spokeswoman Carole Robin-  
(Continued on page 70)



**Stumping With MTV.** Democratic Presidential candidate Bill Clinton meets with MTV honchos following the taping of his 90-minute special on the channel, which aired June 16 and will be rebroadcast four times by Saturday (20). Other aspects of MTV's Choose Or Lose campaign will include coverage of the Democratic and Republican national conventions; the MTV 1992 Voter Registration Guide; and voter registration booths at MTV events this year. With Clinton, from left, are Doug Herzog, MTV VP of programming; Tom Freston, chairman/CEO, MTV Networks; Clinton; and Judy McGrath, executive VP/creative director, MTV. (Photo: Lester Cohen).

# Aussie Labels Calm About Import Rule

■ BY GLENN A. BAKER

SYDNEY—The Australian music industry is reacting calmly to the government's decision to allow imports of international repertoire into the country starting in July 1994, despite the heat generated by the issue over the past two years.

The cabinet-level pronouncement was made June 10 by Treasurer John Dawkins and Attorney General Michael Duffy (Billboard, June 20).

The idea of allowing parallel imports was originally proposed in December 1990 by the government's Prices Surveillance Authority, which

argued that prerecorded music prices in Australia were too high in comparison with other world markets, especially the U.S. The authority advocated the removal of import restrictions to help generate competition and reduce retail prices.

Michael Smellie, chairman of the Australian Recording Industry Assn. and managing director of PolyGram here, calls the government's move "a fair compromise which gives the industry a chance to re-present its case."

He continues, "It seems to be a fair balance between consumer interests and record-industry interests. I see it

as a part recognition by the government that copyright is a mechanism of investment flow and not, as the PSA seems to insist, solely for the purpose of price-fixing. We may have succeeded in pointing out that the Copyright Act does a lot of other things."

PSA chairman Allan Fels welcomed the government move. "This decision is likely to lead to a significant fall in prices for Australian consumers and to an increase in competition throughout the industry," he said in a prepared statement. At a subsequent press conference, howev-

(Continued on page 76)

# Rebuilding Effort Goes On For L.A. Record Stores

■ BY CRAIG ROSEN

LOS ANGELES—More than a month after civil unrest rocked Los Angeles, several record outlets damaged during the disturbances are still picking up the pieces and attempting to reopen as relief efforts continue.

While the Warehouse Entertainment and Tempo Records chains have announced plans to rebuild their Crenshaw District stores, which were burned to the ground, mom-and-pop retailers who suffered losses are still trying to obtain financial support to start rebuilding efforts.

Warehouse has announced it will reopen its store at La Brea Avenue and Rodeo Road within the next year. Two other stores that were damaged during the riots—one at Sunset Boulevard and Western Avenue and the other at Third Avenue and Vermont Avenue—reopened in early June.

Tempo plans to reopen its Crenshaw District store in a temporary location about 10 blocks from the

(Continued on page 27)

With over 4 million records already sold...

**The Mack Is Back**

**TOO \$ HORT**

with his brand new album

**SHORTY  
THE PIMP**

**In stores July 14**

**The first single  
"I Want To Be Free (That's The Truth)"  
at radio and video outlets now**

**Other key cuts include: "In The Trunk," "Hoes,"  
and "Hoochie" (featuring D'Wayne Wiggins  
of Tony! Toni! Tone!)**

**National tour starts in August**

**Coming soon: New home video:  
"Shorty The Pimp At The Player's Ball"**



© 1992 Zomba Recording Corporation

# Commentary

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Contributions should be submitted to Commentary Editor Ken Terry, Billboard, 1515 Broadway, New York, N.Y. 10036.

## Hardcore Rappers Are Voice Of The Underclass *Message Of The Downtrodden Deserves To Be Heard*

BY OWEN HUSNEY

I would not presume that I can fully understand the depth and breadth of the black experience in America. However, as one who has been integrally involved in urban music for 22 years, I have repeatedly experienced things that make me wonder why the same issues have been continually brushed off, minimized, and largely neglected, and then "mysteriously" reappear later on.

L.A. had the Watts riots back in 1965, with similar events occurring in Miami, Chicago, and Detroit. The sociological factors that ignited all these uprisings have their parallel in the L.A. riots of 1992, where we once again find ourselves picking up the pieces after devastating social unrest. In this respect, nothing has really changed since the '60s, when Hendrix, the Beatles, Sly Stone, Marvin Gaye, James Brown, and others spoke out about social issues through their music.

So why is a music industry executive talking about this topic? Because dramatic social events can't help but affect music, since popular music is itself a reflection of the times. Back in the '60s, we had Dylan and all the great San Francisco bands speaking to the heart of what was happening around us. Today, it's the rap artists who reflect what's going on. It's groups like N.W.A, Ice Cube, and Ice-T who tell it like it is. You may not like everything they're saying, because it's frighteningly real. N.W.A spoke of

police brutality long before the Rodney King incident, but is anybody listening?

I'm alarmed about the recent attempts to censor artists, especially hardcore rappers who don't mince words about what is going on and how they feel. In my opinion, stopping the music is denial. Don't shoot the messenger; listen to the message.

The problem, of course, was aggravated by the sensitivities surrounding the Rodney King beating incident, and then it went over the top when the verdict was announced and the riots erupted. Now hardcore rap artists are being severely muzzled by radio and music video programmers, the labels, and much of the media, who are afraid of giving these groups and their message any exposure for fear of inciting more unrest.

From my perspective as an A&R person, it is my responsibility to judge any artist, group, or song solely on its inherent musical merits—story, lyrics, emotion, groove, message, and melody. I have no intention of becoming a censor. Let the people decide whether the music is any good. The fact that so many rap albums are sold just proves that this music strikes a common chord with the record-buying public.

For example, when Chicago-based Kapone Records asked K-Tel to consider distributing the rap group OCU (Organized Crime Unit), I listened to their music, judged it to be current, based on

the above criteria, and gave it the green light. The fact that one of the songs was called "Trigger Happy Police" gave me reason to believe that some people might not want to get involved with it. However, I felt that most program directors who play rap judge it on its merits, and that they would see this as an honest reflection of how a large segment of inner-city people feel.



**'This music strikes a chord with record buyers'**

Owen Husney is VP of A&R and marketing for K-Tel Records.

ment of inner-city people feel.

Two weeks before the riots broke out, Kapone and OCU announced at a televised news conference that they would donate proceeds from the sale of "Trigger Happy Police" to the NAACP as seed money for a task force to investigate police brutality against minorities. Symbolically, the ceremony took place on the steps of the Simi Valley courthouse as the four officers accused of beating King were being tried inside. The message OCU was trying to deliver was that they were not against all police—just the ones that see fit to brutalize people. It's not right that children should grow up in America fearing the police.

Despite the awful "in-your-face" attention that the riots drew to the

problems of the inner city; despite the fact that everyone knows that police brutality exists; and despite the fact that when people are frustrated, angry, thwarted, and muzzled for too long, they eventually explode—despite all these things, we have people who would rather censor artists than deal with the issues at hand.

The argument is that people don't want to hear it, that it could fuel more violence. But I would contend that, when you give hardcore rappers exposure, you are giving a voice to a segment of our population that feels it has none. Thus, it actually allows them to vent and diffuse their anger and gives them a vehicle to make their grievances heard.

From a music-business perspective, many artists take on the responsibility to be the voice for the people who have no voice in our society. As this industry is very influential, it is our responsibility to make sure that each voice is heard. Do I advocate or promote violence? No. Do I promote communication and understanding? Yes.

Our industry has always resisted censorship; let's not become censors ourselves. Listen to the streets, and let the people—all the people—have a voice. But most importantly, listen to the music. It tells us everything.

## Letting Songs Slip Into Public Domain Hurts Everyone

BY ERVIN DRAKE

The copyright time bomb gave us its first mushroom cloud with the nuking of Irving Berlin's "Alexander's Ragtime Band." Since then, we have lost enough important songs to public domain to create a significant publishing catalog. And it's only begun—from here on, it will seem to accelerate as we get into the old "new-wave songwriters" of the '20s like Gershwin, Arlen, Porter, Rodgers & Hart, De Sylva, Brown & Henderson, Harry Warren, Gus Kahn, Vincent Youmans, Duke Ellington, Eubie Blake, etc.

The public will not gain from the new burials in public domain. As I pointed out in my Billboard Commentary on the subject in 1982, the public stands to lose when any artwork is made freely available to just any user. Shabby changes in the basic work may be introduced without fear of litigatory protest by the creator's estate. PD cemeteries protect neither the lifework of an artist nor the public's continued benefit from it.

PD also allows commercial interests to negotiate unfairly with living creators regarding their new works

and, therefore, warrants less protection. But I met stonelike resistance. It was explained to me that the music community was still fighting to have ambiguous provisions of the new copyright law clarified and implemented. In addition, new erosions were trickling in from all kinds of users. And finally, I was told, congressional committees might lose patience with what might be viewed in Washington as an "endlessly complaining creative industry." That ended that.



**'Artists of the past would fund artists of the future'**

Ervin Drake is a songwriter and former president of the American Guild of Authors and Composers.

prayer.

This danger seemed quite clear to me 10 years ago, and I tried then to alert and enlist the music business in an effort to initiate the idea of "life plus forever." This was the copyright approach, I said, that should be substituted for the ancient, pernicious philosophy that intellectual property is inferior to and less tangible than so-called "real" property

and, therefore, warrants less protection.

But I met stonelike resistance. It was explained to me that the music community was still fighting to have ambiguous provisions of the new copyright law clarified and implemented. In addition, new erosions were trickling in from all kinds of users. And finally, I was told, congressional committees might lose patience with what might be viewed in Washington as an "endlessly complaining creative industry." That ended that.

Now we are starting to reap the lethal rewards of passive acceptance of PD. And now there is no more time.

As I said in my 1982 Commentary, I do not make the case for "life plus forever" for the creative artists' heirs. I would re-address the problem by substituting for the heirs a new class of beneficiaries of the artistic legacy.

Were Shakespeare, Cervantes, Mozart, Bach, Rembrandt, Da Vinci, and all the other authors, composers,

and painters protected, and were the uses of their works regulated, and were the receipts to go to trusts for the arts in each country, federal and private funding for artists would be unnecessary. Artists of the past would fund artists of the future.

I agree that the recently forged Copyright Coalition has done important work in lobbying Congress for new legislation that would compensate all copyright holders for home taping of music. But, even if that bill becomes law, publishers and songwriters will benefit from it only as long as their songs remain under copyright, whereas record companies will continue to receive home-taping royalties long after our songs have slid into the PD grave. Similarly, motion picture companies, in some cases, will continue to reap rewards from copyrights on their films after those on certain songs used in those movies have expired.

Finally, some present partners of ours will use no-longer-protected works—use them lawfully, without having to pay—instead of using the protected works of struggling new writers. Of all the consequences of our present copyright law, that may be the worst of all.

### LETTERS

#### RIGHT ON!

Irv Lichtman's piece about Irving Gordon (Words & Music, June 6) was not only right on the mark, but also beautifully written.

Good work!

George David Weiss  
Songwriters Guild of America  
New York

#### ONE-MAN BATTLE

While I applaud Michael Sukin's Commentary (Billboard, June 6) on the verdict handed down in the Gilbert O'Sullivan sampling case vs. Warner Bros. Records, Biz Markie, and Cold Chillin Records, let us also salute O'Sullivan himself for having had the courage, spunk, and outright conviction to see this case through, not for the money but for the principle alone.

Here is one—not a corporation or a multinational—who, without the aid of even a high-profile manager, rallied behind a cause that he felt justified his actions. In enlisting Sukin and gaining support from his subpublishers all around the world—including my company—in ensuring that Biz Markie's product was withdrawn from sale, O'Sullivan has singlehandedly fought and won a case that is significant for every artist and composer the world over.

May this be a precedent set in cement.

Peter Jansson  
Managing Director  
Janssongs Pty. Ltd.  
Alexandria  
Australia

#### OPEN DOOR TO FOREIGN ACTS

The whole of Europe knows the best new American artists and groups, because their quality is unquestionable and their promotion is incredible.

There's no record store in Europe that doesn't have the latest Mariah Carey or Color Me Badd album. However, most good European bands are unknown in the U.S.—especially the Latin ones.

This is not because of insufficient product availability, because the listeners don't understand the lyrics, or because the albums don't sell enough. Spanish trio Mecano, for example, has sold more than 3 million copies of its albums in Europe alone. All of Italy knows Eros Ramazzotti; all of Spain knows Heroes Del Silencio and Presuntos Implicados. But hardly anyone in the U.S. is aware of them.

Billboard should try to open a door to American audiences for this type of music. Then it wouldn't be strange to see a Spanish or Italian group on the Hot 100 Singles chart. Singles by Swedish duo Roxette, for example, have reached that chart; why not Mediterranean acts as well?

P.S. Congratulations on your great "Viva Espana '92" report (Billboard, Jan. 25).

Sergio Sanchez  
Benicarlo  
Spain

# Artists & Music

POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

## Labels Aim To Lure Buyers With Bonus Are Packing Free EPs In With Albums

BY CRAIG ROSEN

LOS ANGELES—A&M, Mercury, and Columbia are attempting to generate additional sales on albums by Soundgarden and Blues Traveler, James, and Toad The Wet Sprocket, respectively, by packaging them with free bonus EPs.

On Tuesday (23), A&M will release a special edition of Soundgarden's current "Badmotorfinger" album

that will include a free limited-edition EP titled "SOMMS." In August, the label will issue a limited-edition version of Blues Traveler's "Travelers & Thieves" with the free bonus live EP "On Tour Forever."

Unlike other recent premiums, including Columbia's Toad EP and Mercury's James CD-5, the Soundgarden bonus disc is packaged inside a longbox and double-disc slim-line jewel box. A gold strip at the top of the longbox reads, "Free Bonus CD! Special Limited Edition," and lists the tracks on the five-song EP, which includes covers of Black Sabbath's "Into The Void (Stealth)," Devo's "Girl U Want," and the Rolling Stones' "Stray Cat Blues."

The Blues Traveler limited-edition set will be packaged similarly. The Soundgarden and Blues Traveler bonus discs are available on CD only, and only as a bonus with a full CD purchase.

Although both A&M and Columbia may eventually release the limited-edition EPs separately, both labels have no current plans to do so.

### BROADENING AUDIENCE

A&M executive director of marketing Jill Glass acknowledges that the Soundgarden promotion has the potential to upset some fans. "I suppose the purist may be insulted that they have to buy the disc all over again to get the EP," she says. "But the objective is to broaden Soundgarden's audience, and hopefully not doing that at the expense of the hardcore fans."

Columbia is offering the "5 Live" EP with purchases of "Pale," the latest album by Toad The Wet Sprocket. This EP is available on cassette and CD with purchase of the album in the corresponding configuration.

Mercury is also offering a bonus to consumers who purchase James' "Seven"—a free CD-5 of the band's modern rock hit "Born Of Frustration," which includes non-album bonus tracks. Unlike the other premium discs, the James CD-5 is available separately.

While it is still too early to tell exactly how successful these campaigns will be, Columbia and A&M representatives say the free CDs have created a surge in album sales. According to Columbia Records senior VP of sales Rich Kudolla, sales of "Fear," released in August 1991, were in the 87,000-unit range when the combo-package was released in April. In the weeks since the promotion started, sales have reached 160,000. "In that short period of time, we have almost doubled what we had," Kudolla says. The album is currently No. 15 on the Heatseekers Album Chart.

Columbia's campaign with Toad  
(Continued on page 70)



**U2 Signs With PolyGram Publishing.** The new deal, which takes effect Jan. 1, 1993, encompasses U2's existing catalog and the songs on its next three albums for all territories outside the U.K., Ireland, and Japan. In the U.K., PolyGram controls U2 copyrights through its subpublishing deal with Blue Mountain Music. Shown at the signing are, in front, from left, The Edge and Bono of U2; Ina Meibach, Meibach, Epstein, Reiss & Regis; David Landsman, Clintons; and Brian Murphy, O.J. Kilkenny & Co. In the back row, from left, are U2's Adam Clayton and U2 manager Paul McGuinness; David Hockman, chief executive, PolyGram International Music Publishing; Ossie Kilkenny, O.J. Kilkenny & Co.; and Crispin Evans, director of legal and business affairs, PolyGram International Music Publishing.

## Muzak Denied Bid For Lower ASCAP Fees

NEW YORK—A request by Muzak and other music service companies for a 36% decrease in ASCAP's interim licensing fees was rejected June 10 by U.S. District Court Judge William C. Conner here.

Judge Conner ruled that the firms, which also include AEI Music Network Inc. and 3M Sound Products, must continue paying 7.1% of their gross revenues—a fee that had been agreed upon in a contract that expired in January 1992—until a new contract is negotiated or the court determines a reasonable fee.

"ASCAP hopes to negotiate an agreement that is mutually satisfactory," says Bernard Korman, general counsel with the performing rights society. "ASCAP intends to take a fresh look at the fees and the structure of fees to be sure they're appropriate under current economic conditions, including the fees that ASCAP receives when it licenses music users direct."  
(Continued on page 77)

## EMI Purchases Majority Share Of Independent Hungarian Label Quint

BY FERENC KASZAS

BUDAPEST—In a deal tinged with irony, EMI Music has acquired a majority stake in Quint Kft, the Hungarian label launched two years ago by the former head of the country's state-owned record company. The shareholding purchase price was not revealed.

The reshaped operation will be known as EMI-Quint Records Ltd., said to be the first fully integrated subsidiary of a multinational record company to operate in Central and Eastern Europe in the last 50 years.

Quint Kft was founded in 1990 by Hungarian music business veteran

Jeno Bors, following his exit as head of state-owned Hungaraton. The latter had been on the verge of a \$27 million joint venture with EMI Music, which collapsed immediately after Bors' dismissal in July 1990 by the then-minister of culture and education.

Thorn-EMI chairman Sir Colin Southgate was in Budapest June 17 to announce the new deal. Quint managing director Bors, 61, will continue to lead EMI-Quint, which will stay in its current Budapest offices and maintain a staff of 16. Bors will report to Tony Salter, EMI's development director for  
(Continued on page 77)

## Distributors: No Delay In Jewel-Box-Only Start Retailers, Rackers Concerned Over Implementation

This story was prepared by Ed Christman, Deborah Russell, and Paul Verna.

NEW YORK—Despite pleas from retailers and rackjobbers to delay the transition to a jewel-box-only world, at a meeting in Chicago last week the six major distributors held firm to their pledge to begin the process on April 1, 1993.

Retailers have been urging the majors to delay the transition until Aug.

## Capitol Ties In 50th B'day With Airline Promotion

NEW YORK—Capitol Records is using its 50th anniversary as the hook for a mail-order campaign it has launched with Northwest Airlines.

The June issue of Northwest's "World Traveler" in-flight magazine features an article on the label's 50-year history, and the story is tied to a direct-mail advertisement touting 20 Capitol titles.

"World Traveler" reaches a potential worldwide readership of 1.5 million travelers each month. Capitol is further targeting that audience by programming its music exclusively on each of Northwest's 12 in-flight audio channels.

"Basically, we're exposing our music to a captive audience," says Lou Mann, Capitol's senior VP of sales. "We'll be making a lot of impressions on a lot of people."

Releases ranging from catalog best sellers to hits in the rock, R&B, and jazz genres are priced at \$15.98 for CDs and \$10.98 for cassettes.

In addition, the label's Frank Sinatra boxed set is available for \$39.98 (CD) and \$34.98 (cassette) and the label's Judy Garland boxed set is available  
(Continued on page 71)

1. Such a move would have allowed retailers to incorporate into their new merchandising strategies the National Assn. of Recording Merchandisers' current research on a universal system of source tagging, which would enhance product security after the changeover.

Also, retailers felt the delay would help make the transition from the longbox to the jewel-box-only world a smoother one than the nightmare they now anticipate, involving mixed inventories, greater costs, and a weaker merchandising presentation.

At the NARM-sponsored meeting in Chicago, the distributors agreed to phase in shrink-wrapped jewel boxes, beginning with new releases on April 1 and moving to catalog titles by Aug. 1, according to Paul Smith, president of Sony Music Distribution. Smith acknowledges there is "some concern for lead time. There's going to be a period when the inventory is going to be mixed. You're going to have jewel boxes and longboxes."

While retailers are aware of that, they are skeptical that all manufac-

turers will be able to comply with the Aug. 1 target for catalog titles. In fact, there seems to be confusion on whether that deadline applies only to newly manufactured catalog titles or whether the distributors will also break down all longboxed catalog product in their inventories and ship it in a jewel-box-only form.

One senior distribution executive insists his company will break down longboxed CDs, but retailers claim that some labels have privately conceded that they could be shipping longboxed CDs for up to a year after the Aug. 1, 1993, target date.

### LOGISTICS OF TRANSITION

What's more, independent labels and distributors seem to be even less prepared for dealing with the logistics of the transition. Some indie distributors report that they are concerned their labels are not taking the April 1 target date seriously enough.

Alan Becker, VP of purchasing at Hollis, N.Y.-based Relativity Entertainment Distribution, has been  
(Continued on page 70)

## BMG Int'l Establishing Affiliate In S. Africa; Will Work With Indies

BY ARTHUR GOLDSTUCK

JOHANNESBURG—BMG International is forming an affiliate in South Africa and is looking to invest in a variety of talent and label deals with local producers and entrepreneurs. It will be only the second multinational to have its own record company in this \$200 million market, alongside EMI.

BMG Records Africa (Pty.) will be based in Johannesburg and headed by Keith Lister, a veteran music industry lawyer with recognized links to the talent community

via his management of top local band the Soul Brothers. Joining him as GM of the firm's international division will be Peter Vee, formerly head of EMI's Steelstreet unit.

According to Lister, the new venture intends to pursue its parent's business philosophy of helping independent companies reach the market more effectively. "We'll be looking for smaller businesses which have great potential but fall outside the net of the three majors," he says. "We want to bring them on board not to control them, but to in-"  
(Continued on page 76)

# BELLAMY BROTHERS

## THE LATEST AND THE GREATEST

OLD HIPPIE

CAN I COME HOME TO YOU

REDNECK GIRL

I'D LIE TO YOU FOR YOUR LOVE

HARD WAY TO MAKE AN EASY LIVIN'

KIDS OF THE BABY BOOM

SHE'S GONE WITH THE WIND

IF I SAID YOU HAD A BEAUTIFUL BODY

LET YOUR LOVE FLOW

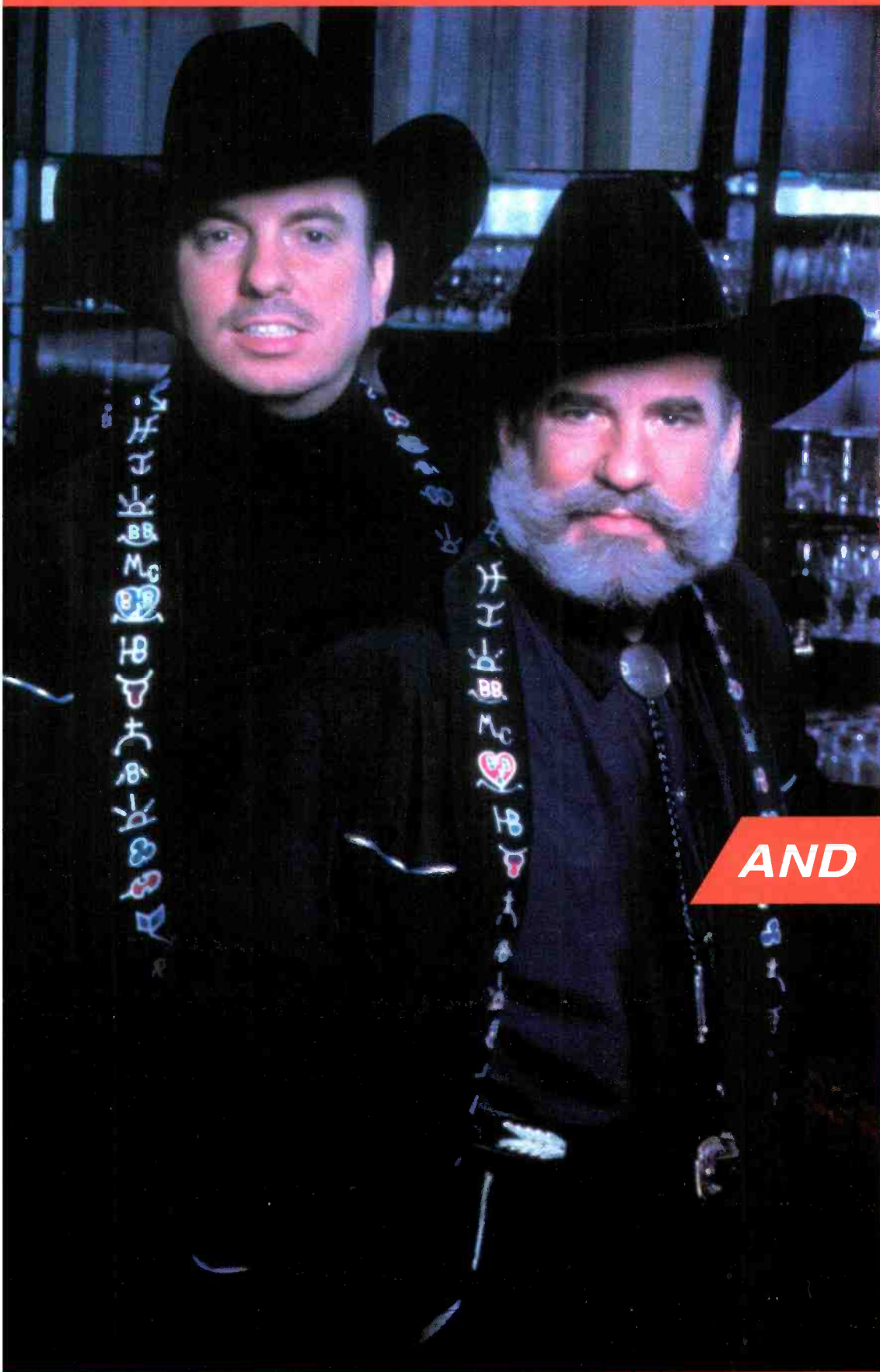
*AND THE HIT SINGLE*

## COWBOY BEAT

CURRENTLY RUNNING UP  
THE COUNTRY SINGLES  
CHARTS IN BILLBOARD,  
R&R AND GAVIN.

THE VIDEO IS IN ROTATION  
ON CMT, TNN AND VH-1

IN STORES: JULY 7TH



INTERSOUND

DISTRIBUTED BY INTERSOUND INC., P. O. Box 1724, ROSWELL, GA, 30077

IN CANADA: INTERSOUND, INC., 1 SELECT AVE., UNIT 10, SCARBOROUGH, ONTARIO, M1V 5J3

Member of  
**NAIRD**



Recorded LIVE in Los Angeles April 5, 1992

# Live at the Whisky

Paradox  
Point of Know Return  
Song for America  
The Wall  
Hold On  
Dust in the Wind  
Miracles Out of Nowhere  
Mysteries and Mayhem  
Portrait  
Carry On Wayward Son  
Down the Road  
Lonely Street

Produced by Phil Ehart & Jeff Glixman

Street Date: July 7TH

INTERSOUND

INTERSOUND INC. • P.O. BOX 1724 • ROSWELL, GA. • 30077 • (404) 664-9262 • FAX (404) 664-7316

IN CANADA: INTERSOUND INC. • 1 SELECT AVE., UNIT 10 • SCARBOROUGH, ONTARIO • CANADA M1V 5J3 • (416) 609-9718 • FAX (416) 609-9723

Member of  
**NAIRD**

## Majors' Dance Strategy Expanding Crossover Radio Campaigns Gain Ground

■ BY LARRY FLICK

NEW YORK—With dance music continuing to play a prominent role in shaping the sound of pop radio, some major labels are shifting the direction of their dance departments. Many executives previously geared toward club promotion are now getting actively involved in crossover radio campaigns and A&R, but without neglecting their club calls.

The heads of dance departments at Epic, Atlantic, Columbia, and

Arista are now making weekly radio calls, while Capitol has recently disbanded its department and will route all of its club-oriented music toward pop radio locals around the country.

Several weeks ago, RCA completely overhauled its dance department and has changed its name to crossover promotion. The label has brought in Michelle Santosuoso, a former music director at Q106 in San Diego, to head up the new department.

Although some believe these changes denote new-found importance and power for dance departments, others are fearful that pure club music is being phased out of the major-label picture. One label dance-music executive says, "I keep hearing from people in pop [promotion] that dance is so vital to this label, but their concept of dance music isn't real. It's fluff with a beat. It might work at radio, but it's going

to kill our credibility on the street, which was supposed to be a priority of this department."

The combination of pop and dance promoters working singles at radio has been fruitful for a number of mainstream hits. CeCe Peniston's "Finally" on A&M, "I'm Too Sexy" by Right Said Fred on Charisma, and "James Brown Is Dead" by L.A. Style on Arista are among the tracks that have benefited from such promotion over the past year. Rozalla's just-released "Everybody's Free" on Epic is being worked in a similar fashion, and is showing early signs of multiformat strength.

"I don't see any harm in playing a dual role," says Frank Ceraolo, director of dance music at Epic Records. "It's healthy for a dance department to have those hip street records that will only work in clubs, and then have others that have the

(Continued on page 76)



**If It Ain't Broke, Don't Fix It.** Columbia recording artist Wynton Marsalis renews his exclusive contract with the label he has always called home. His latest release is "Blue Interlude." Shown, from left, are Edward C. Arrendell II, Marsalis' manager; Dr. George Butler, VP of jazz/progressive music A&R at Columbia; Marsalis; and Don Ienner, president of the label.

## PolyGram Buys N.C. CD Plant For \$25 Mil

■ BY SUSAN NUNZIATA

NEW YORK—PolyGram has purchased the Philips-owned CD manufacturing facility in Kings Mountain, N.C., which has an annual capacity of 60 million discs, for \$25 million.

The purchase comes almost a year after PolyGram's buyout of Philips-owned CD facilities in Hannover, Germany, and Louviers, France, for \$100 million.

"The economical purchase price offered, the distribution agreement with Motown, and the chance to combine manufacturing and distribution were the main reasons for the decision [to purchase the U.S. plant], with three advantages being fast guaranteed CD supply, improved control over working capital, and improved margins," says Dawn Bridges, VP of corporate communications for PolyGram Holding Inc. here.

Bridges notes that "there will

(Continued on page 76)

## Ticketmaster Is Target Of 2 Class-Action Antitrust Suits

■ BY DEBORAH RUSSELL

LOS ANGELES—Ticketmaster, the largest entertainment ticket agency in the nation, is the target of two class-action antitrust suits that claim the company conspired with California promoters and venues to arbitrarily fix prices that consumers pay as service charges.

The suits, filed June 1 and 3 in San Francisco County Superior Court by the law firms of Joseph Alioto and Jenkins & Mulligan, respectively, each seek a minimum of \$100 million in damages from L.A.-based Ticketmaster and Concord, Calif.-based Bay Area Seating Service Inc. BASS licenses its computer software from Ticketmaster.

"Our contention is that ticket

prices are much higher than they would be if there was competition in this market," says Daniel Mulligan, of the Jenkins & Mulligan firm. "We claim [Ticketmaster and BASS] have deliberately attempted to and have acquired the power [to set service fees] by obtaining exclusive contracts and buying out competitors."

In spring 1991, Ticketmaster bought out its main competitor, Ticketron, thereby acquiring existing exclusive contracts with such Southern California venues as Irvine Meadows, the Great Western Forum, and the Universal Amphitheatre.

"I didn't invent [the exclusive contract]," says Ticketmaster chairman/COO Fred Rosen. "These policies were already in place. Ticketron was

(Continued on page 33)

## Weisner, Vallon Overcame Critics Of Planned Latin Fest

■ BY JOHN LANNERT

MIAMI—Veteran manager Ron Weisner says that, when he and Larry Vallon decided last year to put together a national tour featuring Hispanic recording stars, they were greeted by a hailstorm of pessimism both within and outside the Latin music industry.

"Everyone kept saying, 'You'll never put it together, you'll never get any major artist to commit to being involved, and none of these people will play as part of a package,'" says Weisner, former co-manager of Madonna and ex-manager of the Jacksons and Michael Jackson.

But Weisner, who currently manages Steve Winwood and Styx, and Vallon, executive VP of MCA Concerts, brushed off the naysayers and stayed the course, subsequently joining forces with U.S. brewery giant Anheuser-Busch to form a Hispanic tour package called Festival Musical Budweiser (Billboard, June 13).

A Hispanic equivalent of Anheuser-Busch's R&B revue, the Budweiser Superfest, Festival Musical Budweiser actually is a pair of tours headlined by topselling Hispanic art-

ists Juan Luis Guerra Y 4.40 and Ana Gabriel. Guerra and Gabriel will share supporting acts La Mafia and Magneto, along with several yet-to-be-named regional Latino artists.

Guerra's seven-city trek is slated to commence July 3 in Los Angeles. Gabriel's 12-date tour, meanwhile, is due to kick off July 10 in Tucson, Ariz. Earlier this year, Guerra won a Grammy as the best tropical Latin act for "Bachata Rosa," a merengue/salsa/bachata album.

In May, Gabriel nabbed an unprecedented four Lo Nuestro Latin Music Awards in the pop and regional Mexican categories. His latest effort, "Mi Mexico," continues to rest near the top of Billboard's best-selling regional Mexican albums.

### FIRST FOR BUD

Festival Musical Budweiser will be the first Hispanic tours sponsored by Anheuser-Busch, long active as a regional sponsor for Hispanic stars.

"We're the leader in music marketing and just felt that [the tour] was a natural extension of our existing programs," says Carol Kelleher, the company's director of national enter-

(Continued on page 70)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Jonathan Coffino is promoted to senior VP of sales and field marketing for MCA Records in Los Angeles. He was VP of sales and field marketing.

Missy Worth is appointed VP of talent development for Sony Music in Los Angeles. She was VP of talent acquisitions for MCA Concerts.

Juanita Stephens is named VP of artist development and publicity for The Rhythm and Black Music Group at Mercury Records in New York. She was personal manager for Bobby Brown; prior to that she was VP of artist development at MCA.

A&M Records promotes Lauren Zelisko to co-national director of publicity in New York and names Dave Sparks manager of alternative marketing in Los Angeles and Sylvia De Graff operations manager of the urban music department. They were, respectively, East Coast director of publicity for A&M, progressive mu-



COFFINO



WORTH



STEPHENS



ZELISKO



DEL GRANADO



SHAPIRO



VAZQUEZ



SCHRAML

sic editor at The Album Network, and national administrative assistant in the black music department at RCA.

Bruno Del Granado is appointed director of artist development, international, for Capitol Records in Los Angeles. He was product manager for Epic in New York.

Blue Note/Manhattan Records in Los Angeles names Saul Shapiro director of national sales and Tony Harvin manager of artist development. They were, respectively, Northeast sales and marketing director for EMI Records, and manage-

ment trainee at Capitol.

Raul Vazquez is appointed managing director of Sony Music Mexico. He was deputy managing director of Sony Music Brazil. Patrick Decam is appointed managing director of Sony Music Belgium. He was director of creative operations, European region, for Sony Music International in London.

Anne-Marie Nicol is named director of artist development for Warner Music International. She was international director of EastWest in the U.K.

Tom Terrell is appointed GM of promotions for Gee Street Records in New York. He was national director of Island Independent Labels.

Oscar Yong is named director of product development for TVT Records in New York. He was manager of catalog development at PGD.

Steven Lippman is promoted to manager of video production/marketing for Elektra International Classics in New York. He was coordinator of video production/marketing.

Michelle Andersen is promoted to promotion manager for The Welk

Music Group in Santa Monica, Calif. She was promotion coordinator.

**RELATED FIELDS.** Lisa Schraml is promoted to executive director of marketing and sales for JVC Disc America in New York. She was director of marketing and sales/East Coast.

Telarc International Corp. promotes Kathy DeJohn to director of sales and marketing in Cleveland, Jeff Davis to national sales manager in Seattle, and Adrian Mills to national sales manager in Brooklyn, N.Y.

# Firehouse Is Poised To Reignite New Set Continues In Good-Time Vein

BY FRED MILLS

CHARLOTTE, N.C.—The members of Firehouse want to entertain, pure and simple.

"We try to think back to when we were going to high school and you put on that first Van Halen album in the morning, getting ready, how it made you feel," says bassist Perry Richardson. "We want to capture that and make it easier to get through the day—instead of shoving our views on politics down people's throats."

With the release of its second Epic Records album, "Hold Your Fire," the Charlotte-based "melodic metal" quartet also hopes to duplicate the success of its 1.5 million-selling, self-titled debut.

"You do hear about this sophomore jinx thing, and we're kind of shaking in our shoes," continues Richardson. "It can be a very weird business, and people can like you one day and not like you the next. So we're just hoping that people will like this one as well as the first one."

Adds vocalist C.J. Snare, "We spent a lot of time on the first one, obviously. Then we spent a year on the

road. We learned a lot and I think that growth is represented in the new music."

"Hold Your Fire" was recorded in just under six weeks at Suffern, N.Y.'s Beartracks Studio with David Prater reprising his production role. The album's sound has matured but is consistent with its predecessor, for as Snare describes the Firehouse group chemistry, "When we get together we can pretty much read each other's minds; we're all headed in the same musical direction so it clicks very rap-



**FIREHOUSE.** Shown, from left, are Perry Richardson, C.J. Snare, Michael Foster, and Bill Leverty.

idly."

The first single and video is an aggressive rocker called "Reach For The Sky," featuring signature Firehouse layered acoustic-electric guitars, surging dynamics, and precise vocal harmonies. It was serviced to top 40 and album-rock stations and broke on Billboard's Album Rock Tracks chart last week.

Other potential singles include an optimistic ballad-anthem, "Hold The Dream," and a bluesy, '70s-ish number, "Talk Of The Town."

Snare, Richardson, guitarist Bill Leverty, and drummer Michael Foster are proceeding along a carefully laid out path, one that has seen them rise steadily from their 1988-90 club days in Charlotte: tours across North America and Japan, a platinum album and two gold singles, and an American Music Award. Asked if they consider themselves a regional or international act these days, Snare claims the latter status.

"When you step out of a cab in Tokyo and people call you by your first name, that kind of changes your perspective a bit," he says.

(Continued on page 15)

# Cochrane Rides 'Highway' Into States

BY LARRY LeBLANC

TORONTO—After the chart-topping Canadian success of Tom Cochrane's album "Mad Mad World," largely on the strength of its leadoff single, "Life Is A Highway," one could almost expect this would be the year of a long-awaited U.S. breakthrough for the ex-Red Rider front man.

"Mad Mad World" has racked up Canadian sales of 600,000 units since its release in Canada last September. The album cracked The Billboard 200

last month, while "Life Is A Highway" cracked the top 20 on the Hot 100 Singles chart last week.

"Tom gave us a great record and a great song we knew was a hit because it had already been proven in Canada," offers John Fagot, VP of national promotion at Capitol Records. "It's a hip, summertime hit for everybody."

With Cochrane's decadelong, if uneven, track record at U.S. album-rock radio with Red Rider, it was not surprising that Capitol pitched "Life Is A Highway" to that format first. How-

ever, Fagot says that format could not be fully counted on to launch a solo Cochrane disc.



COCHRANE

"The history at AOR with Tom Cochrane was that Red Rider would come on and, in four to five weeks time, would go top 10 and then disappear," Fagot says. "We wanted to break it big

there first to give us the time to set it up at top 40."

With Red Rider's U.S. albums on Capitol and RCA averaging 60,000-70,000 units in the U.S., there wasn't even a strong advance demand for the singer's album. "I don't believe there was a built-in [sales] base for Cochrane," says Capitol sales VP Lou Mann. "There was some consumer and retail awareness of Red Rider and Cochrane but people were saying, 'Let's see what this album is about.'"

Fagot says Capitol aimed for a limited number of album-rock adds each week for "Life Is A Highway" to build momentum for the single at top 40. "We wanted to have the time on the air to prove it was a good record rather than being forced in the fourth week to make it a 'breaker' when it hadn't been on the air long enough or had enough rotations to show whether or not it was a hit record. Instead, I got three weeks worth of good, solid [album-rock] play out of 60 adds."

Mann notes, "Just to track on AOR does not generally sell records. The difference with this project is that it did sell records at AOR right away. That was a sign [to us] that it was a very solid record."

Fagot continues, "While we were (Continued on page 38)

# XTC Is Gaining Greater Recognition—Grudgingly

BY BARBARA DAVIES

NEW YORK—XTC's Andy Partridge has a few qualms about the music industry. He hates videos, claims the band's last priority is to entertain, and, due to his stage fright, has refused to tour for the last 10 years.

Despite those obvious roadblocks to success, XTC has managed to gain listeners.

Slowly. It has been 15 years since the band started out as a three-piece new wave-rock outfit, but it wasn't until 1989 that the band finally hit in the U.S. with its pure pop single "The Mayor Of Simpleton," from "Oranges And Lemons."



PARTRIDGE

If Partridge actually is trying to keep XTC's light under a basket, however, it isn't quite working. According to Geffen, the band's overall sales have been rising ever since the band quit the road a decade ago. Its new Geffen album, "Non-such," debuted at No. 97 on The Billboard 200—the highest debut yet for any XTC album—and the first single, "The Ballad Of Peter Pumpkinhead," has hit No. 1 on the Modern Rock Tracks chart.

Meanwhile, Partridge continues trying to blend into the scenery of everyday life. It is the songwriting, by Partridge and band mate Colin Moulding, that he thinks should stand out.

"I feel too private an individual to stand up and say, 'Here I am!'" Partridge says. "I'm really not interested in any of that adoration

(Continued on page 14)

# Delbert Rolls With 'Dice'; 'Sweet Soul' From Sire

IN ALL THE YEARS between his 1980 top 10 hit "Giving It Up For Your Love" and his 1991 Grammy-winning duet with Bonnie Raitt on "Good Man, Good Woman," Delbert McClinton might have been missing from the radio waves, but never from the road. It was during those years that I became a committed Delbert fan, listening to him wail his Texas-bred, horn-fired blues through long beer-and-smoke-soaked nights from seaside joints in Florida to Manhattan's Lone Star Roadhouse. Of course, I was not alone.

Recalling how their duet came about, Raitt remarked backstage at this year's Grammys, "Now that I had a record label that could actually get me played, I thought 'It's time to call Delbert!'"

To the delight of those who have long considered McClinton one of the lost heroes of roadhouse rock and blues, radio has finally decided it's time call on Delbert again, too. "Every Time I Roll The Dice" from McClinton's new Curb Records disc "Never Been Rocked Enough" was the Power Track on last week's Album Rock Tracks. And if every programmer who would spin, say, the Black Crowes, catches up with McClinton's grit and soul, a pop hit for this vet can't be far behind. And that will draw fans to this new album, produced by Don Was and Jim Horn, which boasts not only "Good Man, Good Woman" (which first appeared on Raitt's "Luck Of The Draw" album) but an all-star band and guest spots by Tom Petty, Melissa Etheridge, and Francine Reed from Lyle Lovett's Large Band, all on the most consistent and commercially promising disc of Delbert's long, road-honed career.

SPEAKING OF LOST heroes, a new disc on Sire Records' Blue Horizon imprint, "Sweet Soul Music, Voices From The Shadows," compiled by Sire A&R ace Joe McEwen, celebrates unsung stars of Southern soul from the '60s and early '70s in a

set inspired by writer Peter Guralnick's essay collection "Sweet Soul Music." Here are lesser-known gems from Percy Sledge, Aretha Franklin, and Solomon Burke. But the real delight lies in the discovery of those voices from the shadows, voices of artists like Arthur Alexander, George Perkins & the Silver Stars, the Soul Brothers Six, Judy Clay, Eddie Giles, Laura Lee, Don Covay, the Invincibles, James Carr, and O.V. Wright, whose performances contributed to one of the most emotionally vital periods in American music.

**B E A T** Picks: In the hands of former Del Lords front man Scott Kempner, the clacking-rail rhythm and baby-left-me lyrics of the



by Thom Duffy

classic country train song get recast aboard an elevated subway line through Kempner's native Bronx, and urban devastation turns into metaphor for a relationship in ruins on "Lonesome Train." It's just one of 12 great tracks from Kempner's lean, mean, sharp and rocking solo disc, "Tenement Angels," on the indie Razor & Tie label. Kempner is backed up by the marvelous Skeletons, who tracked this New Yorker's tales of city love and loss at Column One Records—in their hometown, the Queen City of the Ozarks, Springfield, Mo. ... With her self-produced disc "Devotion," New York-based Diane Scanlon stakes her claim as a singer and writer on the scene to watch. In her songwriting (with collaborators, including Jeff Bova and Seth Glassman) and her vocal-guitar performances here, Scanlon moves confidently from sultry soulfulness to blues-rock to keyboard confections—all with solid pop sensibility. ... From the coffeehouses of London, via Daniel Lanois' studio in New Orleans, comes Balloon, whose debut disc on BMG-distributed Dedicated label bowed this month with "Now That The Thrill's Gone" going to modern rock radio. The band will be on the road in July supporting Sarah McLachlan, who guests on the set.

**SHURE®**

The microphones the professionals stand behind.

THE SOUND OF THE PROFESSIONALS® ... WORLDWIDE



Mark Slaughter of Slaughter

## A Songwriters' Night At Hall Of Fame

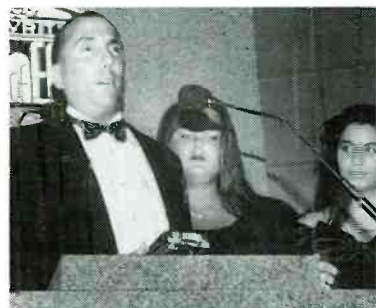


Veteran Broadway composer Burton Lane, left, already an inductee in the Songwriters Hall of Fame, receives the Johnny Mercer Award, named in honor of the founding president of the organization. Presenting the award is Broadway composer Johnny Mandel.

**NEW YORK**—More than 700 recording artists, executives, songwriters, and guests gathered for the 23rd annual Songwriters Hall of Fame Dinner and Induction Ceremonies, held May 27 at the New York Sheraton Hotel.



Hall of Fame president Sammy Cahn, left, joins Billy Joel for the finale, Joel's song "Just The Way You Are."



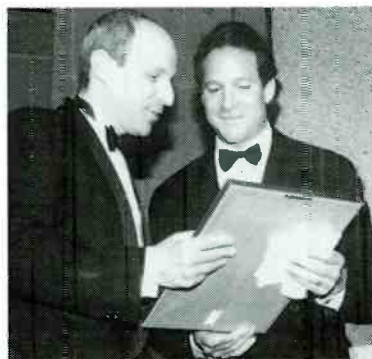
The late Linda Creed, best known for her song "The Greatest Love Of All," was inducted into the Hall of Fame. Accepting the tribute are from left, Creed's husband, Stephen Epstein, and two daughters, Roni and Dana.



Hall of Fame president Sammy Cahn, left, presents a special "in appreciation" award to Ed Murphy, head of the National Music Publishers Assn., which has made a significant contribution toward the state-of-the-art sound system to be incorporated into the Hall of Fame's new museum.



BMI president Frances Preston, second from right, inducts the late songwriting team of Doc Pomus and Mort Shuman into the Hall of Fame. Accepting the honor from left, are Pomus' son and daughter, Geoffrey and Sharyn Felder, and Aaron Schechter, a longtime friend of Shuman.



Jonathan Tisch, left, president of Loews Hotels, receives the Hall of Fame Patron of the Arts Award, presented by actor Steve Guttenberg.



Freddy Cole, brother of the late Nat King Cole, who won the Lifetime Achievement Award, performs "Unforgettable" at the Songwriters Hall of Fame induction ceremonies.



Recording artist Ray Charles, left, presents Nat King Cole's Lifetime Achievement Award to his widow Maria Cole.



Singer/songwriter/pianist Billy Joel, left, is inducted into the Songwriters Hall of Fame by his longtime friend Paul Simon, who was himself inducted just a few years ago. Following the presentation, Joel moved to the piano, where he accompanied the singing of the evening's grand finale, his own "Just The Way You Are."



Warner/Chappell Music president Les Bider, left, accepts the induction on behalf of songwriters Elton John and Bernie Taupin, who were unable to attend. Presenting the award is ASCAP president Morton Gould.



The Abe Olman Publishers Award was granted to Bonnie Bourne, head of the longtime music publishing empire co-founded by her late husband, Saul Bourne. Shown accepting the award is her daughter, Beebe Bourne, right, who is currently operating head of the firm. Presenting the award are composer Jimmy Webb, center, and Carolyn Olman, daughter of the late Abe Olman, a co-founder of the Hall of Fame.



Leslie Uggams, mistress of ceremonies for the evening, sings a musical tribute to Ed Murphy, head of the National Music Publishers Assn.

## Family Stand's Lord Is Also Pop-Song Standout

*The lead item in this week's column was written by Janine McAdams in New York.*

**LORD & SONGMASTER:** It was something of a surprise to Peter Lord that he was named the top pop songwriter of the year (March 1991-March 1992) in Billboard's recent publishing special (Billboard, May 16).

Lord, one-third of the rock/R&B/funk group the Family Stand, earned the title by writing/co-writing four top 10 tunes for

Paula Abdul's "Spellbound" album on Virgin. He authored "Rush Rush" and "Blowing Kisses In The Wind," regis-

tered to his Leosun Songs (ASCAP). With Family Stand partners Sondra St. Victor and V. Jeffrey Smith, he also penned the Abdul hits "The Promise Of A New Day" and "Vibeology." The group produced the tracks.

Part of the surprise is that after writing/co-writing two albums of critically acclaimed material for the Family Stand ("Chain," which included the R&B hits "Ghetto Heaven" and "Sweet Liberation," and the follow-up album "Moon In Scorpio," released earlier this year on Atco/EastWest), Lord has received so much more recognition for the pop/dance grooves he fashioned for pop icon Abdul.

As a recording artist and a writer, has that caused an artistic identity crisis?

"Not exactly," says Lord. "I feel grateful for that situation; I feel it's a blessing and I'm proud of those songs... I loved writing 'Blowing Kisses,' but I also loved writing 'Moon In Scorpio.' I feel in general that the essence of what I'm about still hasn't been heard."

Lord grew up in New York, and began to experiment with songs during piano lessons as a teen. "I had trouble because I always wanted to make the piece something else," he says. With pop/soul songwriter/keyboardists Stevie Wonder and the late Donny Hathaway as his main inspirations, Lord wanted to learn from them yet develop a unique style.

"His lyrics were great," he says of Wonder. "Musically, he just went to different places, and one should try to make a mark in whatever way they can create. But the sense of harmony, textures, and rhythms are the things that most influenced me. But I also did all I could to get away from that. There were just a billion Stevie Wonder imitators."

The cool balladry of "Blowing Kisses" and the metaphysical funk of "Vibeology" aside, Lord says the core of his songwriting is in the rock/funk/hip-hop mode. Like St.

Victor and Smith, Lord is a big fan of rap music. The three are writing and producing material for hip-hop act Aftershock and are currently playing dates in Europe through July in support of "Moon In Scorpio."

And while Lord is pleased by the success of the Abdul material, he is also hopeful that he, St. Victor, and Smith can gain the same credibility with "harder" compositions for the Family Stand and other artists.

"I'm totally about the funk and hard stuff, and the things we've had

to deal with on the R&B side have not been easy," Lord confesses. "R&B right now is not in its most progressive form. And

pop is always going through the daily crisis by denying that the essence of pop is R&B, then expressing surprise when it has to declare that [rap act Kris Kross'] 'Jump' is No. 1.

"What I hope for the future is that the totality of our expression would work on the R&B side, on the hip-hop side, and on the pop side," he says.

**LAST WEEK'S ITEM** on the 5-million-performance plateau reached by "You've Lost That Lovin' Feelin'" should have noted that the song is co-published, along with Screen Gems-EMI, by Mother Bertha Music and ABKCO Music.

**IT'S ALL IN THE CARDS:** "We try not to overlook any opportunity, no matter how unusual," says Hal Leonard Publishing Corp. president Keith Mardak. That unusual opportunity is the Hal Leonard Get Acquainted Card Deck. "Typically, card decks include products from several companies all relating to a common industry [so] we then made the focus of the card deck our annual promotion designed to bring in new business or expand existing accounts," Mardak explains.

While some cards invite music dealers to call for special orders, some are specific. For instance, there is a card offering a 57% discount on Hal Leonard's fake-book catalog, and another giving a 54% discount on guitar method books.

**PRINT ON PRINT:** The following are the best-selling folios from CPP/Belwin Inc.:

1. Bryan Adams, Waking Up The Neighbours
2. Garth Brooks, Best Of
3. Steve Morse, The Complete Styles
4. Eric Clapton, Rush Movie Selections
5. George Thorogood.



by Irv Lichtman

# Isley Sues Bolton Over Song C'right

NEW YORK—Ronald Isley, leader of the veteran R&B group the Isley Brothers, has filed suit against pop singer Michael Bolton, claiming Bolton infringed the copyright on a 1966 Isley Brothers tune "Love Is A Wonderful Thing"—which carries the same title as Bolton's 1991 hit.

Bolton's manager, Louis Levin, says the claim is without merit and plans to "vigorously" contest it.

The Isley Brothers recorded a song

titled "Love Is A Wonderful Thing" for United Artists Records in January 1964. It was released as a single on United Artists' Veep label in June 1966. The song was included on the reissue disc, "The Isley Brothers: The Complete U.A. Sessions," released last year by EMI Records.

Bolton's song, also titled "Love Is A Wonderful Thing," appeared on his current quintuple-platinum Columbia Records album, "Time, Love & Ten-

derness," and reached No. 4 on the Hot 100 Singles chart in June 1991.

Isley says he decided to publicize his suit, filed earlier this year in U.S. District Court in the Central District of California, after Bolton and co-writer Andy Goldmark received awards last month from BMI and ASCAP, respectively, for their song "Love Is A Wonderful Thing." Isley has called on Bolton to return the awards.

"He added some words, but it's the same hook, the same melody," says Isley. "I'm totally shocked that he went this far in claiming that song as his own. I have met him before, I like his singing, but because of this I have lost all respect for him."

Levin, Bolton's longtime manager, issued a statement saying: "The song is an original song. We view the claim to be without merit and are vigorously defending the matter."

The suit was filed on behalf of the Isley Brothers' Three Boys Music Corp. by attorney Karen A. Breslow of the L.A. firm of Gang, Tyre, Ramer & Brown against Bolton, Goldmark, their publishing companies, Nonpareil Music, Warner/Chappell Music, Warner-Tamerlane, and WB Music, as well as Sony Music Entertainment, the parent company of Columbia Records.

*This story was prepared by Thom Duffy and Janine McAdams in New York and Jeffrey Jolson-Colburn, a reporter for The Hollywood Reporter.*

# U.K. Fetes Gospel Scene Word Among DMI Awards Honorees

■ BY TONY CUMMINGS

LONDON—Britain's burgeoning gospel music scene was spotlighted June 5 at the 1992 Deliverance Ministries International awards here, with recognition for several U.K. acts that have signed major-label deals.

The occasion at London's Marriott Hotel brought together gospel artists and industry professionals from all over Britain for the concert, banquet, and awards ceremony. One highlight was the presentation to Word (U.K.) of an accolade to acknowledge its 25 years in the Christian music business and its pioneering work in this field.

Among the artists given DMI awards were Brian Powell, recently contracted to PolyGram, and the Escofferys, signed to EastWest. Others honored were Hildia Campbell, and Afro-funk gospellers Limit X.

British Member of Parliament Paul Boateng spoke about gospel's profound historical, social, and spiritual significance. Boateng and the DMI awards founder, the Rev. Charles Buckman Jr., were both anxious to stress how gospel music has become an international musical language. This cultural diversity was brought out in the awards them-

selves, with Welsh pastor and inspirational singer Ray Bevan gaining best rock gospel honor, Ghana's Joyful Way Singers winning an award for outstanding work in African gospel, and—most surprising of all—Norway's Oslo Gospel Choir winning best gospel album by a choir.

Another highlight was the award given to the Rev. Basil Meade, acknowledged as the founding father of British gospel. "When we started out," he said, "we were just trying to get an authentic American gospel sound. But today Britain has some of the finest gospel singers and groups around." Many of these, including Powell, Lavine Hudson, and Nu Colors, started off with Meade's London Community Gospel Choir.

The DMI honors are seen as pivotal in bringing recognition to gospel music in Britain. As well as the annual awards, DMI organizes an annual GosFest, this year headlining America's Helen Baylor. "We are the first gospel organization in the Western world to acknowledge the growing contribution of African gospel," said Buckman. "We applaud and encourage white contemporary Christian music. We need to see past the black/white divide. If it's gospel and

*(Continued on next page)*

## ARTISTS IN CONCERT

### SPINAL TAP

Paramount Theater, Denver

HEAVY-METAL CLICHES were in full force at this May 26 show. From the horned skull overlooking the stage to the self-indulgent guitar solos, there was no mistaking the semi-legendary Spinal Tap, playing one of the first dates on a tour showcasing its MCA "comeback" album, "Break Like The Wind."

Always a proud slave to its image, the gracelessly aging band provided not just the standard fare of "Big Bottom" et al., but also its signature technical difficulties. And volume was pushed to an earsplitting "11."

Along with the expected ration of Satanism and egregious sex, Spinal

Tap played homage to all of rock's three-chord pomposity. Don't miss the Stonehenge (now down to nine inches), the obligatory acoustic set, and Nigel Tufnel's (Christopher Guest's) excruciatingly boring guitar solo. As the epic instrumental continued ad nauseam, a video screen showed band mates David St. Hubbins (Michael McKean) and Derek Smalls (Harry Shearer) passing the time backstage—St. Hubbins got a facial; Smalls took a limo to a restaurant.

Most of Spinal Tap's convincing "Break Like The Wind" album was featured in concert, as was a retrospective of the band's mythical career—now spanning more than a

*(Continued on page 15)*

From the Creators and Composer  
of A ROOM WITH A VIEW  
and MAURICE

# HOWARDS END

Original Soundtrack Recording  
Music by Richard Robbins

Starring Anthony Hopkins,  
Vanessa Redgrave,  
Helena Bonham Carter  
and Emma Thompson

"... The first great movie of 1992."  
—Peter Travers, Rolling Stone

"...Hauntingly scored by  
Richard Robbins."—Newsweek

To Order Contact Your Local Nimbus Representative,  
Or Call Toll-Free 1-800-782-0778



## PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock  
**BLACK & WHITE 8x10's**  
 500 - \$70.00 1000 - \$95.00  
**COLOR**  
 1000 - \$396.00  
 Above Prices include Typesetting & Freight  
**Send 8x10 Photo - Check or M.O.**  
 Full Color & B/W Posters  
 Composites - Cards - Other Sizes  
 Send For Catalog & Samples

**ABC PICTURES**  
 1867 E. Florida, Dept. 88  
 Springfield, MO 65803  
 (417) 869-9433 or 869-3456

## XTC IS GAINING RECOGNITION

(Continued from page 11)

stuff." His disdain for videos goes beyond denouncing adoration. "I don't like the fact that [videos] take away from the music. Shut your eyes and the music sounds so much better. Or, distressingly, so much worse," he says, adding, "Nothing I can do physically, as a physical potato-thing, is attractive."

However, the band has made videos for years ("under protest," Partridge says) in lieu of touring. Currently, the clip for "The Ballad of Peter Pumpkinhead" is getting Buzz Bin rotation on MTV.

Partridge says he isn't convinced videos help the band's sales. He prefers to think of people discovering the band without such media prompting.

"In a perfect world, people would be hungry for satisfying, honest, well-crafted music. I suppose I'm being boastful now," he says. "But everything you felt you've discovered for yourself is somehow more precious for you."

## U.K. GOSPEL SCENE

(Continued from preceding page)

lifts up Jesus, we want to help this music find the largest possible audience."

Overseeing the Marriott ceremonies were Paul Jones, singer and gospel radio show host on London's Jazz FM, and soul singer David Grant (who recently recorded a praise and worship album with London's Kensington Temple) and his wife Carrie.

## NEWSLINE

## On The Road: Elton & Eric Team; B.B. & Buddy On Blues Fest List

Eric Clapton and Elton John will co-headline two stadium dates this summer, Aug. 21 at Shea Stadium in New York and Aug. 29 at Dodger Stadium in Los Angeles. Clapton and his band will play eight other U.S. summer dates, beginning Aug. 11 at Pittsburgh's Civic Arena, his manager, Roger Forrester, has announced, coinciding with the release by Warner Bros. Records of "Eric Clapton—Unplugged," originally recorded for MTV . . . **B.B. King, Buddy Guy, Dr. John,** and the **Fabulous Thunderbirds** will stage a food drive on each stop on their upcoming Blues Music Festival '92 tour this summer . . . Canada's platinum-plated rockers the **Tragically Hip** recently completed their first Australian tour to rave reviews and play dates in Europe later this month. The band is set to record its next disc in Britain with producer **Chris Tsangarides (Concrete Blonde, Ozzy Osbourne)**. The album is due from MCA in September . . . Exposing its new EMI EP "Unexplained," **EMF** staged an unannounced show June 16 at the Palace in Los Angeles, donating a portion of the show's proceeds to L.A. riot-relief efforts . . . **Babylon A.D.**, backing its sophomore Arista disc "Nothing Sacred," launched a summer tour June 16 in Phoenix . . . With Belfast's **Noel Burke** replacing founding front man **Ian McCulloch** on lead vocals, **Echo & the Bunnymen** opened a summer U.S. tour June 17 at Max's On Broadway, supporting new material on their own label, Euphoric Records . . . **Queen Latifah, Naughty By Nature, Cypress Hill, Black Sheep, and Das EFX** have teamed up for a handful of summer dates that began June 18 at the Hampton Coliseum in Virginia . . . The Knitting Factory, which helped nurture New York's new music scene through its bookings and in-house Knitting Factory Works label, marks its fifth anniversary with a concert Friday (26) at Town Hall in New York featuring **Sun Ra** and his **Chicago Reminiscence Orchestra**, **Nana Vasconcelos**, the **Jazz Passengers**, **Blind Idiot God**, and guests, MC'd by **Syd Straw**.

## Deals: Gottehrer Goes To World's End

Producer **Richard Gottehrer** has signed with **Sandy Robertson's** management firm **World's End**. Gottehrer, who runs his own production company, **Instant Records**, produced recent discs for the **Judybats** and **Jeffrey Gaines** . . . **Taboo**, formed by **Ratt** co-founder and former front man **Stephen Pearcy**, to **Epic Records**, with a debut disc due in the fall . . . The Brooklyn, N.Y., duo of **Auto & Cherokee** to **Morgan Creek Records**. The act's debut disc, "Naked Music," will bow in July . . . **Maria Muldaur** to **Black Top Records** with her label debut, "Louisiana Love Call," set for September release . . . Guitarist **Robben Ford** to **Ron Moss** and **Chick Corea's** **Stretch** imprint, via **GRP Records**. His disc is due in September. . . **Janet McQueeney**, who has previously been involved with the U.S. launch of acts including **Electronic**, **Bernard Summer/Johnny Marr**, and the **Sugarcubes**, has opened **Millenea** management with the **Shamen** as her first client . . . **Wendy Carlos** and **Virgin** recording artists **Young Turk** to **Middleburg & Ross** for publicity . . . **Larry Getlen**, former director of publicity at **Concrete Marketing** and **Roadrunner Records**, has formed **LGPR** in Long Island City, N.Y., with clients including **CMI**, which represents producers **Eddie Kramer**, **Mark Dodson**, **Kevin Elson** and others, and **Morrisound Recording**.

## North Miami Plans 18,000-Seat Shed

The city of North Miami has approved plans for an 18,000-seat amphitheater on Biscayne Bay, next to the North Miami campus of **Florida International Univ.** The target opening date for the \$18 million venue is December 1993. The city, which will seek outside investment or issue bonds to fund the project, has contracted with **Richard Shack** and **Bud Krassner** of **Performing Arts Management** to operate the shed.

## MIX IN MAINE

SSL / ULTIMATION

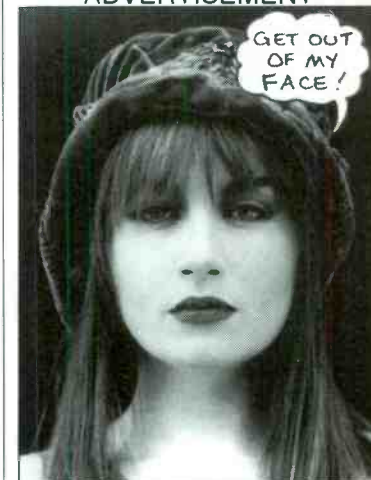
48 TRACK DIGITAL

idyllic waterfront setting

easy access to airports  
and resort amenities

EFFANEL MUSIC  
212.807.1100

ADVERTISEMENT



## ENJOY MONDRIAN'S STRESS-FREE GUARANTEE!

Mondrian is as contemporary and creative as the people who enjoy its ambiance. Amenities are designed for the discriminating creative professional, whose working day doesn't necessarily begin at 9:00 am, or end at 5:00 pm.

We realize how hectic your business is. We're so sure you'll enjoy your stay at Mondrian that if, for any reason, your visit is the least bit stressful, we'll give you a complimentary massage in our Fitness Center!

As a member of the entertainment industry, you'll also receive these special extras: complimentary breakfast any hour of the day or night, complimentary VCR, CD or cassette player use, and 24-hour use of our complete Fitness Center. These amenities are all part of Mondrian's "Stress-Free Guarantee."

Call our NEW 800 number today!

Ask about our Special  
Entertainment Industry Rates -  
the best value in West  
Hollywood!



**MONDRIAN**

HOTEL DE GRANDE CLASSE

8440 Sunset Boulevard  
West Hollywood, California 90069  
(213) 650-8999 • (800) 525-8029

## ARTIST DEVELOPMENTS

### MEN ON THE MOVE

For Jef Scott, the third time is the charm. Scott, who was signed to MCA as a member of the band Geisha in the late '70s, and then went on to ink a deal as a solo artist with Epic in 1985, is enjoying his first real success with the Men on Polydor Records, which is part of the PolyGram Label Group.

"Church Of Logic, Sin, & Love," the first single from the band's debut album, is an album rock hit.

After Scott's first major-label associations failed to catch fire, he moved to Australia and worked with hit Aussie acts including James Reyne and Daryl Braithwaite.

Returning to Los Angeles, Scott hooked up with friend Davitt Sigerson, whom he met while signed to Epic. Sigerson recruited Scott to play on sessions for the recent Atlantic album he was producing for Tori Amos (an artist whom Scott felt a particular bond with, since her first effort, "Y Kant Tori Read," was also muddled by corporate interference).

During the sessions for Amos' al-

bum, Scott plotted his next move. "I had written all of these songs and I was always playing them for Davitt," he says. "When I had days off, I put together the Men and went into the studio and told Davitt I had this idea for a group."

The band—which includes sisters Lore Wilhelm and Nancy Hathorn on guitar and bass, respectively, and drummer David Botkin—played gigs on the west side of Los Angeles. But it wasn't until months later, after yet another trip to Australia to work as a sideman, that Scott got a phone call from Sigerson. The producer-turned-president of Polydor offered the Men a contract.

Scott says Sigerson is his "guru" and "the biggest inspiration of his career. He's brutally honest. After my solo album failed he basically kicked my ass into liking music again."

Apparently Sigerson's kicking did the trick. PolyGram Label Group VP of promotion Sky Daniels says "Church Of Logic, Sin, & Love" is a "reaction record" that is garnering airplay on a variety of album rock

stations—from modern to hard rock and mainstream rockers.

An edited version of the track has been made available to top 40 outlets, but Daniels says he isn't going for the hard sell: "We're going to let stations find the record on their own. I have confidence rock-leaning stations will add it."

CRAIG ROSEN

## ARTISTS IN CONCERT

(Continued from page 13)

quarter century. In the course of the show, Tap served up its British blues/rock roots ("Gimme Some Money"), psychedelic flirtations ("Listen To The Flower People"), and metal expressionism ("Sex Farm"), all replete with the appropriate genre banalities. St. Hubbins is particularly proficient at hackneyed heavy metal shrieks, especially on "Diva Fever" ("Can't Go Back to Waterloooooo...").

"Just Begin Again" was a sort of duet with Cher. While St. Hubbins delivered his vocals live, various photos of Cher, with superimposed moving lips, were seen on a large video screen. "I would have been here myself," said St. Hubbins, reading a letter from Cher, "if it weren't for the fact that I chose not to."

Among the many technical plagues of the evening, birds failed to fly from the stage during the closing encore. "It usually works," said Smalls after the concert. And no puppet show? "No room on the bus," explained Smalls.

As this artificial band heads closer to reality, Spinal Tap may become an old joke in the process. As of this tour, the "band" still seems comfortably fictional. But as Spinal Tap continues to bridge the gap between reality and parody, it may be difficult to ever see Black Sabbath the same way again, and Status Quo may get a whole new audience.

PETER M. JONES

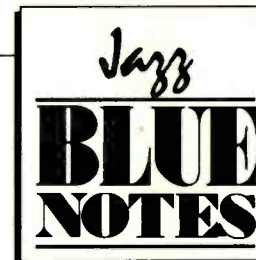
## FIREHOUSE

(Continued from page 11)

The current game plan? Says Snare, "Interviews. Touring. We toured all last year, first headlining clubs, then out with Slaughter and later Warrant," says Snare. "Now we're with Tesla into August. Then we'll pick up another tour!"

"Firehouse is about entertainment," he adds. "When you turn on the TV and see what's wrong, we'd like to have our music as a form of escapism. You come to our show and for an hour you can forget about that stuff, throw your hands in the air and say, 'Let's have a good time.' This is a good time."

**Venues & Promoters:**  
Send your backstage performer photos to  
**Billboard, Talent Dept.,**  
1515 Broadway,  
N.Y., N.Y. 10036



by Jeff Levenson

**SPEAKING IN TONGUES:** Labeling jazz as either *contemporary* or *traditional* is like insisting that cuisine be designated as either *fast* (as in *food*) or *haute*. Not that this analogy is meant to borrow only on the concepts of quality, worth, and polar opposition (lowly hamburger and uppity beluga both get airplay on my palate), but it underscores the fact that music terminology exists separately from music; it is arbitrary, capricious, and borne more from marketing considerations than musical ones.

This issue came to the fore during a series of interviews I conducted on behalf of Billboard's jazz supplement, scheduled for the July 4 edition. Many of the 20 or so movers and shakers who spoke their minds during the supplement's preparation routinely used terms that resonated with value-rich overtones: *real jazz*, *Lite jazz*, *serious jazz*, *smile button jazz*, *intellectual jazz*, *happy jazz*, *art jazz*, *wallpaper jazz*. A nice assortment, I thought, especially coming from a cross-section of industry spokespeople and not critics.

What to make of it? A good number of points, among them, the simple fact that we lapse into word usage that pigeonholes our music. The vocabulary we work with provides a fast-food approach to communicating and thinking that facilitates business objectives (perhaps), yet does so at the expense of fuller comprehension regarding jazz—what it is we listen to, or buy, or sell, or chart, or discuss, or write about for trade publication supplements.

Words and categories used in this way—as semantic bins in which we loosely toss pieces of music we refer to as product—artificially point us in some vague direction but can't really convey what the music is. I guess

only music itself can do that—a sobering thought, which says something about guys like me and the usefulness of music criticism as a profession.

Tell me, are the jobs at Burger King traditional or contemporary?

**INSTITUTIONALIZED (AT LAST):** Don't know how we missed this one (apparently it's last month's news—ancient history by some standards), but the Lila Wallace-Reader's Digest Fund has awarded \$7 million to the Smithsonian Institution for the creation of a national jazz program spanning the next 10 years. Titled "America's Jazz Heritage," the program will feature exhibitions, educational workshops, orchestra performances (by the Smithsonian Jazz Masterworks Orchestra), oral histories, and radio and television presentations, all designed to heighten awareness concerning jazz. Look for the program's opener, slated for the spring of '93, "Beyond Category: The Musical Genius of Duke Ellington," followed by a 12-city tour by the band.

**CELLULOID HEROES:** Two films, each about a saxophone-toting jazzman, are about to be debuted amid some industry hoopla. "Texas Tenor: The Illinois Jacquet Story," is a feature-length study by film maker/fashion photographer Arthur Elgort; and "Branford Marsalis: The Music Tells You" comes to us through music documentarian D.A. Pennebaker. Elgort's work is the first in a projected series of films on American heroes. Pennebaker's coincides with Branford's latest Columbia issue, "I Heard You Twice The First Time." (Reviews to follow.)

## Billboard's 1992 Record Retailing Directory is on its way! —

The all new 1992 RRD features over 7,000 record retailers and has the most detailed listings available. Reserve your copy before 3/14/92 at the special pre-publication price of \$85 (Plus \$3 shipping/\$8 for international orders).

Cover price: \$99)

**Call toll free (800) 344-7119, or in New Jersey call (908) 363-4156.**

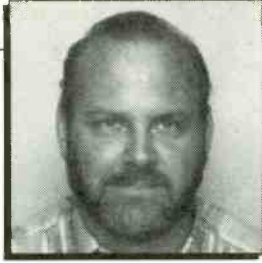
Or send check to: Billboard Directories PO Box 2016 Lakewood NJ 08701  
BDRT2222

## ABI AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GENESIS	Giants Stadium East Rutherford, N.J.	June 2-3	\$2,396,000 \$35/\$25	97,311 108,000	Metropolitan Entertainment
GENESIS	Carrier Dome Syracuse (N.Y.) Univ. Syracuse, N.Y.	June 5 & 7	\$1,483,106 \$25	63,636 76,704	Metropolitan Entertainment
GENESIS	SkyDome Toronto	June 6	\$1,466,794 (\$1,749,592 Canadian) \$32.50/\$28.50	55,770 sellout	Concert Prods. International
JIMMY BUFFETT & THE CORAL REEFER BAND EVANGELINE	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	June 13-14	\$816,064 \$22.50/\$19.50	41,338 sellout	Sony Music PACE Concerts Cellar Door Prods.
HARRY CONNICK JR.	Mann Music Center Philadelphia	May 22-24	\$722,815 \$39.50/\$32.50/ \$22.50/\$14.50	27,148 39,729	Electric Factory Concerts
METALLICA	America West Arena Phoenix	June 10-11	\$606,600 \$19.50/\$18.50	31,314 sellout	Fey Concert Co.
THE CURE CRANES	Spectrum Philadelphia	May 16-17	\$485,880 \$20	24,294 sellout	Electric Factory Concerts
CROSBY, STILLS & NASH	Mann Music Center Philadelphia	June 5-6	\$449,785 \$35/\$25/ \$17.50/\$12.50	23,780 26,486	Electric Factory Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND EVANGELINE	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	June 6-7	\$442,978 \$37.50/\$27.50/ \$23	20,000 sellout	PACE Concerts
HARRY CONNICK JR.	Red Rocks Amphitheatre Denver	June 12-13	\$404,701 \$30.25/\$27.50	13,767 18,500	Fey Concert Co.

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Laura Stroh, (615)-321-4254.

## Latin Notas



by John Lannert

**LOS TIGRES DEL NORTE CAPTIVATE CANCÚN:** How to explain the enduring appeal of Los Tigres del Norte, now together more than 20 years? "We keep it simple and we treat our fans with respect," answered band spokesman **Jorge Hernández** during a press conference held for the group June 11 in Cancún, Mexico. "We're from the country, we're rancheros, and we play honest music."

And they are tireless performers as witnessed during their monster two-hour-and-45-minute showcase that followed the press confab. The hard-working quintet—rounded out by Hernández's brothers Raúl, Hernán, and Eduardo, plus cousin Oscar Lara—cranked out more than 35 toe-tapping paeans, including numerous cuts from their latest album, "Con Sentimiento Y Sabor" (Fonovisa).

Perhaps the only thorn for the Grammy-winning Tigres nowadays is that radio station programmers seem to be burning "Con Sentimiento" by rotating several tracks simultaneously. Such counterproductive programming probably prevented the album's first single, "El Celular"—which peaked in May at No. 16—from reaching the top 10 of the Hot Latin Tracks.

**JULIO HITS BILLBOARD 200:** Julio Iglesias' latest Spanish-language album, "Calor," stayed two weeks in The Billboard 200 chart recently, entering (and cresting)

at No. 186 in the June 6 issue. The crooner's last Spanish-language album, "Raices"—released in 1989—did not chart on Billboard's national albums survey.

Elsewhere, for the second consecutive week, Capitol/EMI Latin's **Emilio Navaira** has landed in the Top 10 Regional Heatseekers chart with "Unsung Highways." The 10-song Tejano album was last nestled at No. 7 in the South Central region. "Unsung Highways" appeared at No. 10 in the same region in the May 16 issue. On the Latin side, **Luis Miguel's** "Romance" (WEA Latina) had been perched atop the Top Latin Albums pop chart for 25 consecutive weeks, as of the June 13 edition. **La Mafia's** "Estás Tocando Fuego" (Sony) has topped the regional/Mexican equivalent 12 weeks straight. Finally, **Gilberto Santa Rosa's** "Perspectiva" (Sony) ruled the tropical/salsa roost 20 successive weeks, before being unseated June 13 by the "Mambo Kings" soundtrack. "The Mambo Kings," incidentally, is Elektra's first No. 1 tropical album.

**LITTLE JOE GOES SOLO:** 1992 Grammy winner **Little Joe Hernández**—released recently by Sony Discos—has started his own imprint, Tejano Discos. The label's leadoff releases, "Live—En Vivo Volume 1 And Volume 2" and "Oldies Volume 1 And Volume 2," are slated to ship July 4. Hernández, now wrapping up an album of new material, previously owned his own label, Buena Suerte Records, in the late '60s.

**LABEL MISCELLANEA:** Tejano label Manny Records has released "Cuatro Super Estrellas," a 12-song compendium featuring three classics each from **Sunny Ozuna**, **Joe Bravo**, **René René**, and **Jimmy Edward**. Manny's new act **Culturás** is starting to break on Tejano radio stations... **Los Huracanes Del Norte** and **Los Socios Del Ritmo**, both signed recently to Unico Rec- (Continued on next page)

# Top Latin Albums

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	29	<b>LUIS MIGUEL</b>	ROMANCE	WEA LATINA 75805
2	2	21	<b>ALVARO TORRES</b>	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
3	3	31	<b>MAGNETO</b>	MAGNETO	SONY 80670
4	4	61	<b>PANDORA</b>	CON AMOR ETERNO	CAPITOL-EMI-LATIN 42451
5	5	15	<b>LOS BUKIS</b>	QUIEREME	FONOVISA 9040
6	7	5	<b>YOLANDITA MONGE</b>	CARA DE ANGEL	WEA LATINA 77467
7	9	3	<b>JULIO IGLESIAS</b>	CALOR	SONY 80763
8	6	17	<b>RICKY MARTIN</b>	RICKY MARTIN	SONY 80695
9	11	3	<b>MIJARES</b>	MARIA BONITA	CAPITOL-EMI LATIN 42687
10	8	53	<b>RICARDO MONTANER</b>	ULTIMO LUGAR	TH-RODVEN 2864
11	10	5	<b>PANDORA</b>	ILEGAL	CAPITOL-EMI LATIN 42686
12	13	7	<b>JULIAN</b>	VUELA MI-IMAGINACION	WEA LATINA 75878-4
13	12	49	<b>GLORIA TREVI</b>	TU ANGEL DE LA GUARDA	ARIOLA 3087/BMG
14	15	9	<b>PALOMA SAN BASILIO</b>	DE MIL AMORES	CAPITOL-EMI LATIN 42677
15	21	3	<b>CALO</b>	PONTE ATENTO	CAPITOL-EMI LATIN 42667
16	19	3	<b>RAPHAEL</b>	AVE FENIX	SONY 80767
17	17	13	<b>JOSE LUIS RODRIGUEZ</b>	PIEL DE HOMBRE	SONY 80746
18	16	21	<b>P. SAN BASILIO/P. DOMINGO</b>	POR FIN JUNTOS	CAPITOL-EMI LATIN 42624
19	14	33	<b>CAMILO SESTO</b>	A LA VOLUNTAD DEL CIELO	ARIOLA 3196/BMG
20	—	1	<b>VIARIOS ARTISTAS</b>	DE SUR AMERICA CON AMOR	WEA LATINA 76531
21	24	45	<b>GARIBALDI</b>	QUE TE LA PONGO	TH-RODVEN 2792
22	20	7	<b>ALEJANDRO JAEN</b>	MAS DE MIL VIDAS	PRODISCOS 103
23	—	1	<b>LAURA FLORES</b>	CUANDO EL AMOR ESTALLA	WEA LATINA 75145
24	—	60	<b>EDNITA NAZARIO</b>	LO QUE SON LAS COSAS	CAPITOL-EMI LATIN 42394
25	18	5	<b>LISA LOPEZ</b>	UNICA	DISCOS INTERNATIONAL 80618/SONY
1	1	17	<b>SOUNDTRACK</b>	THE MAMBO KINGS	ELEKTRA 961240
2	3	33	<b>GILBERTO SANTA ROSA</b>	PERSPECTIVA	DISCOS INTERNATIONAL 80689/SONY
3	18	3	<b>JERRY RIVERA</b>	CUENTA CONMIGO	DISCOS INTERNATIONAL 80776/SONY
4	2	13	<b>DOMINGO QUINONES</b>	PINTANDO LUNA	SONERO 80738/SONY
5	6	39	<b>EDDIE SANTIAGO</b>	SOY EL MISMO	CAPITOL-EMI LATIN 42296
6	4	11	<b>LALO RODRIGUEZ</b>	DE VUELTA EN LA TRAMPA	CAPITOL-EMI LATIN 42478
7	7	19	<b>TITO ROJAS</b>	TITO ROJAS	M.P.I. 6061
8	5	27	<b>ALEX D'CASTRO</b>	SOLO	TH-RODVEN 2883
9	9	9	<b>ZONA ROJA</b>	ORQUESTA ZONA ROJA	CANDELA 001
10	20	9	<b>ANGELA CARRASCO</b>	PIEL CANELA	CAPITOL-EMI LATIN 42591
11	16	35	<b>TITO PUENTE</b>	THE MAMBO KING 100TH LP	RMM 80680/SONY
12	11	19	<b>LUIS ENRIQUE</b>	UNA HISTORIA DIFERENTE	SONY 80710
13	14	38	<b>EL GENERAL</b>	MUEVELO CON	NEW CREATIONS 3190/BMG
14	15	43	<b>TONY VEGA</b>	UNO MISMO	RMM 80641/SONY
15	10	15	<b>ALEX BUENO</b>	COMO NADIE	J&N 1991/J&N
16	22	15	<b>LIMITE 21</b>	YO TE SEGUIRE QUERIENDO	M.P.I. 6047
17	—	5	<b>EDGAR JOEL Y SU ORQUESTA</b>	EN EL TOPE	RTP 80729/SONY
18	13	77	<b>JUAN LUIS GUERRA Y 4.40</b>	BACHATA ROSA	KAREN 109/BMG
19	—	25	<b>DAVID PABON</b>	EN LA BREGA	TH-RODVEN 2934
20	24	14	<b>LA BANDA SHOW</b>	100% LATINO	RTP 80722/SONY
21	21	26	<b>MILLY Y LOS VECINOS</b>	FLYING SOLO	VQ 1991
22	8	29	<b>LOS SABROSOS DEL MERENGUE</b>	SIETE VECES MAS...	M.P.I. 6059
23	17	9	<b>GRUPO NICHE</b>	LLEGANDO AL 100%	DISCOS INTERNATIONAL 80712/SONY
24	—	19	<b>VICO C.</b>	HISPANIC SOUL	PRIME 430/J&N
25	19	3	<b>GRUPO WAO</b>	GRUPO WAO	HEAVEN 008
1	1	37	<b>LA MAFIA</b>	ESTAS TOCANDO FUEGO	DISCOS INTERNATIONAL 80660/SONY
2	3	19	<b>LOS TEMERARIOS</b>	MI VIDA ERES TU	AFG SIGMA 3002
3	2	33	<b>BRONCO</b>	SALVAJE Y TIERNO	FONOVISA 3106
4	4	45	<b>ANA GABRIEL</b>	MI MEXICO	SONY 80605
5	7	5	<b>BANDA VALLARTA SHOW</b>	TE VES BIEN BUENA	FONOVISA 5146
6	—	1	<b>ALEJANDRO FERNANDEZ</b>	ALEJANDRO FERNANDEZ	SONY 80770
7	5	35	<b>MAZZ</b>	MAZZ LIVE-UNA NOCHE JUNTOS	CAPITOL-EMI LATIN 42549
8	10	25	<b>LINDA RONSTADT</b>	MAS CANCIONES	ELEKTRA 2-61239
9	9	3	<b>SELENA Y LOS DINOS</b>	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
10	6	15	<b>INDUSTRIA DEL AMOR</b>	PARA TI	FONOVISA 9037
11	11	17	<b>BANDA MOVIL</b>	LA UNICA	FONOVISA 9033
12	8	39	<b>LOS ACUARIO</b>	LA HIELERA	MAR INT'L 291
13	12	35	<b>YNDIO</b>	ROMANTICAMENTE	CAPITOL-EMI LATIN 42564
14	23	15	<b>LA SOMBRA</b>	INTOCABLE	FONOVISA 3021
15	14	21	<b>ROCIO BANQUELLS</b>	A MI VIEJO	CAPITOL-EMI LATIN 42620
16	16	5	<b>LOS YONICS</b>	VOLVERE A CONQUISTARTE	FONOVISA 9047
17	13	17	<b>EMILIO NAVAIRA</b>	UNSONG HIGHWAYS	CAPITOL-EMI LATIN 42626
18	—	9	<b>LOS TERRIBLES DEL NORTE</b>	CARRERA DE MUERTE	FREDDIE 1582
19	—	1	<b>ANGELICA MARIA</b>	INTERPRETA RANCHERO Y NORTENO	SONY 80771
20	—	14	<b>JOAN SEBASTIAN</b>	CON BANDA	MUSART 2114/BALBOA
21	22	11	<b>LOS ACUARIO</b>	LAS MISMAS PIEDRAS	MAR INT'L 304
22	15	37	<b>LOS CAMINANTES</b>	DOS CARTAS Y UNA FLOR	LUNA 1215
23	17	45	<b>V. FERNANDEZ/R. AYALA</b>	ARRIBA EL NORTE...	SONY 80628
24	—	5	<b>GRUPO VENUS</b>	TIEMPO A TIEMPO	MAR INT'L 270
25	25	3	<b>RAMON AYALA</b>	ME SACAS DE ONDA	FREDDIE 009

## RAPHAEL

"Ave Fenix"

Each recording by international superstar "Raphael" brings an unexpected surprise. This one is titled "Ave Fenix" (Phoenix Bird). Holding true to its title, a new Raphael comes alive in this recording. This album includes songs written by friends and labelmates Jose Luis Perales, Manuel Alejandro, Willy Chirino, Alberto Cortez as well as a Spanish version of "Love Is Many Splendored Thing". The album is produced by Bebu Silvetti with two tracks produced by Willy Chirino.



AVE FENIX / UNA LOCURA / TARANTULA / SI SUPIERAS / NO SOY ROMANTICO / ESCANDALO / COMIENZAME A VIVIR / LA MUJER MAS BELLA DEL MUNDO / AMERICA / EL AMOR ES ALGO MARAVILLOSO (Ti. Orig. Love Is Many Splendored Thing)



## LOCO MIA

"Taiyo"

Sony Discos proudly introduces Loco Mia's first release to the U.S. and Puerto Rico market. This very popular, innovative group from Spain is one of the top exponents of Spanish new dance wave. Their sound is visually fresh, new and now, a combination that will rapidly take them to the top of all sales, radio and club charts.



LOCO MIA / TI AMD AMERICA / NOCHE DE BRUJO / TAIYO "Sol" / RSM / GORBACHOV / TERROR VISION / LOCO MIX: Loco Mia / RSM / Taiyo "Sol"



## REYES RECORDS INC.

CD's, RECORDS & TAPES

140 N.W. 22 Avenue, Miami, Florida 33125  
Tel.: (305) 541-6686 / Fax.: (305) 642-2785

TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC

(CD) Compact disc available. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. © 1992, Billboard/BPI Communications.



## Sony Puts Its Muscle Behind Iglesias Album Int'l, U.S. Hispanic Divisions Engage Major Promo Push

BY JOHN LANNERT

MIAMI—Top executives at Sony Music's international and U.S. Hispanic divisions have launched a massive, worldwide promotional campaign for Julio Iglesias' latest album, "Calor."

Marco Bissi, VP of marketing/A&R development for Sony Music International, says the label's initial worldwide shipment of "Calor" was a record 1 million units. Bissi also notes that the U.S. shipment of "Calor" was "over 225,000" units, which, he adds, is "a record-breaker in America for a Spanish-language album."

Earlier this month, "Calor," which Iglesias describes as "my most Latino album yet," spent two weeks in The Billboard 200. Produced by Iglesias' longtime musical associate, Ramon Arcusa, "Calor" was the first Spanish-language album by Iglesias to debut in that albums survey.

### A QUICK START

Sony Discos president Frank Welzer opines that the album broke quickly out of the gate in the U.S. because of the label's vigorous pre-release promotion and publicity projects.

"We did a lot of pre-order with all of the distributors—Hispanic and non-Hispanic—and we pressed hard to get that initial shipment quantity into the marketplace," he says. "In addition, for the past three years,

Sony Discos has emphasized getting into the non-Hispanic accounts.

"The 225,000 units shipped on 'Calor' contrasts sharply with the 100,000-unit shipment of Julio's 1989 Spanish-language album, 'Raices.' So you can kind of gauge how far we've come with non-Hispanic accounts since then.

"What's more," continues Welzer, "we gave the album a lot of advance publicity. We put on an album presentation in April in Santo Domingo, Dominican Republic, and invited all of the important Hispanic and non-Hispanic media, as well as non-Hispanic distributors such as South Texas Wholesalers, Handleman, and Spec's."

George Zamora, Sony Discos' marketing VP, notes the promotional heat for "Calor" will be turned up from June through October as the label begins a series of Hispanic and non-Hispanic TV campaigns, along with in-store promotions with major non-Hispanic accounts such as Musicland and Camelot.

### DIFFERENT VERSIONS

For the European market, Iglesias cut several different versions of "Calor," which included tracks recorded in German, Italian, French, and Portuguese—a language in which he customarily records. Iglesias embarked on a European tour June 3 in Gothenburg, Sweden, and is complementing his Euro-trek with extensive radio, television, and

press interviews.

Bissi remarks that Iglesias' ability to sing in different languages has enabled Sony to market "Calor" as an across-the-board, multiformat album. "The album has been treated by the company as a mainstream album, not a Spanish-language album," comments Bissi. "I think the [different] versions helped a lot to boost all of the company's promoters in different countries because they have songs to work which were recorded in that country's language.

"What's fantastic is that Julio was able to give the same emotion to a song, whether it was done in Spanish, Italian, or French. That is very difficult to do."

Media-heavy promotional campaigns also are scheduled to commence in Southeast Asia, Australia, and Japan, where "Calor" is slated to be released in July.

Iglesias says he is proud that Sony's label brass think so highly of his album, but he admits that recording a multilingual project like "Calor" was a formidable task.

"It's not easy," says Iglesias. "It's so complicated to go into the studio to do an album and then to do it in different languages. There's so much doubt, and you discuss and discuss and in the end you are so tired."

Iglesias says he plans to cut an English-language album with Albert Hammond at the end of the year.

## LATIN NOTAS

(Continued from preceding page)

ords, will ship new albums by month's end. The two records will be distributed by Sony... Estados Alterados has released a video, "SEL-FISH," just added by the Box Network. The Colombian techno rock trio, who last year opened for Information Society on its South American tour, currently is recording an album for PolyGram... Just shipped is "The Best of Malo" (GNP Crescendo). The 16-song greatest-

hits album marks the return of the underrated San Francisco Latino rock act which scored a top 20 hit, "Suavecito," in 1972. Now embarked on a U.S. trek, Malo (minus co-founder Jorge Santana) is expected to tour Europe this autumn.

**GETTING CAUGHT UP:** On May 22, Texas Gov. Ann Richards awarded Manny Records owner Manny Guerra a proclamation that

cited his contribution to Hispanic music... Brasil FM, a highly regarded Brazilian music radio show that airs on New York's WNWK, celebrated its fourth anniversary June 15 at the Brasil 2000 restaurant. Joining producer/host Tulio Reis for the festivities were Astrud Gilberto, Tania Maria, Eumir Deodato, and the New York Voices. Chin-chin... Acting on a two-month investigation conducted by the Assn. of Latin-American Record Manufacturers, metro police of border town Nogales, Ariz., arrested three alleged cassette counterfeiters May 30. About 30,000 allegedly counterfeit Hispanic music tapes and \$2,500 in cash were confiscated during the raid, carried out at two different local swap meets.

**DANCIN' IN LA HABANA:** It seems impossible that the *mucho*-covered Cuban ode "Guantamera" could sound fresh as a reworked dancefloor thumper, but Paco Arango has done it. The Spanish vocalist has just released the 12-inch single "Guajira" (Elephant), which essentially is "Guantamera" recut in six different mixes ranging from techno to house. The bilingual rendition most certainly could make large noise at both Hispanic and non-Hispanic dance clubs and radio stations. In April, Arango released the album "Guajira" in Spain via Sony.

## Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.					
★★★★ NO. 1 ★★★★★ ◆ DESDE EL DIA QUE TE FUISTE 1 week at No. 1					
1	3	3	8	PANDORA CAPITOL-EMI LATIN	DESDE EL DIA QUE TE FUISTE
2	2	2	12	SELENA Y ALVARO TORRES CAPITOL-EMI LATIN	BUENOS AMIGOS
3	4	6	7	JON SECADA CAPITOL-EMI LATIN	OTRO DIA MAS SIN VERTE
4	1	1	13	JOSE LUIS RODRIGUEZ Y JULIO IGLESIAS SONY	TORERO
5	6	16	6	LUIS MIGUEL WEA LATINA	MUCHO CORAZON
6	5	5	11	JULIAN WEA LATINA	SI ELLA SUPIERA
7	7	11	4	MIJARES CAPITOL-EMI LATIN	MARIA BONITA
8	14	20	4	JULIO IGLESIAS SONY	MILONGA SENTIMENTAL
9	9	8	7	GLORIA ESTEFAN Y PLACIDO DOMINGO SONY	HASTA AMARTE
10	11	13	5	LOS YONICS FONOVISIA	PERO TE VAS A ARREPENTIR
11	10	7	9	LOS BUKIS FONOVISIA	EL CELOSO
★★★★ POWER TRACK ★★★★★					
12	24	29	4	LISA LOPEZ DISCOS INTERNATIONAL/SONY	VUELVE A MI
13	20	23	6	YOLANDITA MONGE WEA LATINA	SOBREVIVIRE
14	16	24	4	ROCIO DURCAL/JUAN GABRIEL FUE UN PLACER CONOCERTE ARIOLA	
15	13	18	8	RICARDO MONTANER TH-RODVEN	EN EL ULTIMO LUGAR DEL MUNDO
16	15	19	8	RICKY MARTIN SONY	EL AMOR DE MI VIDA
17	32	—	2	MYRIAM HERNANDEZ WEA LATINA	UN HOMBRE SECRETO
18	8	4	18	LUIS MIGUEL WEA LATINA	NO SE TU
19	19	32	3	LUIS ENRIQUE SONY	LUCIA
20	28	—	2	RAPHAEL SONY	ESCANDALO
21	12	14	8	EDGAR JOEL RTP/SONY	HECHIZO DE LUNA
22	17	22	4	ANGELICA MARIA Y VICENTE FERNANDEZ SONY	YO QUIERO
23	23	28	3	ALEJANDRO FERNANDEZ SONY	NECESITO OLVIDARLA
24	21	17	10	PALOMA SAN BASILIO CAPITOL-EMI LATIN	DE MIL AMORES
25	18	12	18	LA MAFIA DISCOS INTERNATIONAL/SONY	ESTAS TOCANDO FUEGO
26	22	15	19	LOS TEMERARIOS AFG SIGMA	MI VIDA ERES TU
27	37	26	10	LOS TIGRES DEL NORTE FONOVISIA	EL CELULAR
★★★★ HOT SHOT DEBUT ★★★★★					
28	NEW ▶	1		DANIELA ROMO CAPITOL-EMI LATIN	TAMPOCO FUISTE TU
29	NEW ▶	1		LA MAFIA DISCOS INTERNATIONAL/SONY	NUESTRA CANCION
30	39	35	4	BRONCO FONOVISIA	CUATRO CABALLOS
31	NEW ▶	1		LALO Y LOS DESCALZOS WEA LATINA	SI DIOS ME LLEVA CON EL
32	29	36	3	MIAMI BAND RTP/SONY	PONTE EL SOMBRERO
33	38	30	6	DYANGO CAPITOL-EMI LATIN	ALTA MAREA
34	30	34	5	ALEJANDRO JAEN PRODISCOS	TE VAS A ENAMORAR DE MI
35	36	—	6	DAVID PABON TH-RODVEN	COMO LO HACES CONMIGO
36	35	31	9	LOURDES ROBLES SONY	SONANDO CONTIGO
37	34	25	20	LOS BUKIS FONOVISIA	MI MAYOR NECESIDAD
38	33	33	6	THE TRIPLETS MERCURY/CAPITOL-EMI LATIN	LA ESPERANZA
39	40	—	2	LUCIA MENDEZ SONY	SE ACABO
40	26	10	12	LINDA RONSTADT ELEKTRA	PERFIDIA

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1992, Billboard/BPI Communications.

## FIEBRIE LATINA

10

• Great Selection of Major Brands:  
CBS, RCA, Capitol Latino, Wea, Fonovisa, Fania, Sonotone and many more

### LATIN MUSIC DISTRIBUTOR

7626 MIRAMAR ROAD • SUITE 3600 • SAN DIEGO • CALIFORNIA 92126

• Best Prices Guaranteed  
• Personalized Service  
• All Merchandise Bar-Coded  
• We Accept All Major Credit Cards

PHONE : (619) 695-8863  
FAX : (619) 695-3768  
TOLL FREE : 1-800-74-LATIN

## HL DISTRIBUTORS, INC.

6940 S. W. 12 Street  
Miami, Florida 33145

- Inventario Completo de Musica Latina: CD • Cassettes • 12" Video Musicales
- Personal Bilingüe para Atender Sus Ordenes
- Completamente Computarizado

- Complete Inventory of Latin Music: CD • Cassettes • 12" Music Videos
- Knowledgeable Sales Reps
- Fully Computerized

Local: 305-262-7711. Ask for Gloria  
or Call Toll Free: 1-800-780-7712  
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

## In the SPIRIT



by Lisa Collins

'COME AS YOU ARE' is the latest release from the L.A. Mass Choir. The group's two-year absence from recording sparked rumors that the choir had broken up. But founder/director Donald Taylor says "Come As You Are" will dispel those rumors—with a vengeance.

In fact, the two-year lapse in recording was due mainly to an unusually intense preparation time, Taylor says. "I was gathering material especially for this album, and I was trying to make some major decisions in my life," he says.

One of those decisions was whether to re-sign with financially troubled Light Records.

"I never had any problems with Light," Taylor says. "Every gospel label that promotes gospel is not about the ministry, but Light supports me in my ministry."

It's that support that has spawned three hit releases, teamed them with producers like Michael Powell and Gerald Albright, and even landed them on "The Arsenio Hall Show" (backing Patti LaBelle) earlier this year.

It seems hardly possible that the L.A. Mass Choir debuted only four years ago. On the group's first two releases, "Can't Hold Back" and "Give Him The Glory," Taylor's input was limited to vocals and some arrangements. But on "Come As You Are," he served as a very active co-producer. And he calls the results his best work ever.

"Each album was going a step higher," Taylor says. "We don't want to go too far out, but we have grown. Plus, we're influenced by all types of music—jazz, bal-

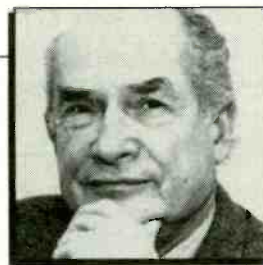
lads, R&B. But while 'Come As You Are' is on another level musically, the lyrics are still the same. We believe that music, particularly gospel music, is first and foremost a drawing tool."

THERE'S A NEW MEMBER of the Winans family on the rise. She's 22-year-old Debbie Winans and—after their recent and highly successful national tour—she's being hailed as being right up there with the best of them. Debbie and sister Angie team as "Sisters" on their debut release for Capitol Records. Big brother BeBe Winans produces, and the release date, originally set for this summer, has been pushed back to the fall... Speaking of Winans, Carvin and Michael Winans were on hand as the entire Winans family was honored at the second annual meeting of the '92 celebration hosted by the International Assn. of African American Music (June 11-14) in Philadelphia. The family is still glowing in the aftermath of their first united tour, which, according to Carvin, exceeded even the family's highest expectations. "We sold out just about everywhere we went," he reports. "It was the first time we came together and we didn't know what to expect. But everybody gave everyone their space and by the time the tour was over, nobody wanted to see it end."

The Winans Family Tour resumes overseas in October, with some stateside dates set for Christmas... Meanwhile, the Winans (the older brothers) are currently putting material together for their upcoming release, "The Winans—All Out," which is set for early next year.

MARK YOUR CALENDAR for the Bobby Jones Gospel Explosion, July 16-18 at the Tennessee Performing Arts Center in Nashville... The following week (July 19-25), Shirley Caesar celebrates the 20th anniversary of her annual convention at the Omni Hotel and Convention Center in Durham, N.C. The convention features an array of activities, including workshops, seminars, showcases, and concerts. For more information, contact Shirley Caesar Outreach Ministries Inc. in Durham.

## Classical KEEPING SCORE



by Is Horowitz

'ICH HABE GENUG': Bach's Cantata No. 82, which speaks of resignation and death as a release from worldly pain, is paired with his Cantata No. 56, which bears a similar message, in a CD to be released by Harmonia Mundi USA in August.

All proceeds from its sale will go to the Shanti Project, a San Francisco-based organization that recruits and trains volunteers to work with those having AIDS and other HIV disabilities.

The soloist in both cantatas is baritone William Parker, who has AIDS. He and all the other participants have donated their services. Among them are conductor Nicholas McGegan, members of the Arcadian Academy and the Baroque Choral Guild, the Skywalker Studio and the HM label. The disc also holds portions of earlier Handel HM releases featuring Parker.

Robina Young produced the recording. It's the first in a new HM "Nightingale series" that will center on nonprofit projects.

Harmonia Mundi, meanwhile, has added Praga to its string of distributed labels. A division of Prague Radio, Praga produces new recordings as well as albums of special-interest performances resting in its broadcast vaults. The material is issued by French label Chant du Monde and distributed worldwide by HM. Thirty releases a year are anticipated.

ON THE LOOSE: MCA Records will no longer distribute new Art & Electronics product. Herb Belkin, head of Mobile Fidelity, who formed A&E as a joint enter-

prise with Russian interests three years ago, says he is in discussion with other U.S. labels to handle the line. It currently comprises some 70 titles.

Also terminated is the consultancy relationship between MF and MCA under which selected items in the latter's classical catalog were transferred from analog tape and reissued on CD. In addition to its own classical catalog produced prior to 1971, MCA has large classical holdings acquired from Westminster, Command, ABC, and Kapp Records.

Joel Hoffner, Uni Distributing VP, who oversees MCA's classical marketing effort, says the label's reissue program will continue, as will the occasional release of new material. He notes that a newly recorded disc by the Amherst Saxophone Quartet will be released soon.

WINDFALL: Musician Ivan Mogull, who is out placing several videos featuring Luciano Pavarotti (Keeping Score, June 20), now reports copyright licensing moves for a batch of titles performed on the multiplatinum "Three Tenors" album and home video. The album, starring Pavarotti, Jose Carreras, and Placido Domingo, was issued here by London Records and worldwide by British Decca. It has been a fixture on the charts for almost two years.

Mogull's publishing interests claim rights to eight of the songs included in the closing album medley, as arranged and adapted by Lalo Schifrin, as well as two other Neapolitan songs arranged by Giancarlo Chiaramello, used earlier in the program.

ENCORE: Alfred Brendel will perform all 32 of Beethoven's Piano Sonatas and the five Piano Concertos in appearances here and abroad over the next three years. He will also document his latest thoughts on the sonatas in a new recorded cycle for Philips. He last recorded them for the label in the '70s. Still earlier, he recorded the sonatas for Vox, a series recently returned to the active catalog.

# Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	15	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP 9 weeks at No. 1
2	2	37	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
3	3	25	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
4	6	5	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
5	5	25	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT
6	4	15	THOMAS WHITFIELD BENSON 2841*	ALIVE & SATISFIED
7	14	5	HEZEKIAL WALKER BENSON 8535*/A&M	FOCUS ON GLORY
8	7	7	L.A. MASS CHOIR LIGHT 73055*/SPECTRA	COME AS YOU ARE
9	11	5	WEST ANGELES C.O.G.I.C. SPARROW 1319*	SAINTS IN PRAISE VOL.III
10	9	55	DOROTHY NORWOOD/N. CALIFORNIA G.M.W.A. MASS CHOIR MALACO 4450	LIVE
11	13	63	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA	WASH ME
12	8	49	SHUN PACE RHODES SAVOY 14807*/MALACO	HE LIVES
13	10	49	BEBE & CECE WINANS ● SPARROW 1257*	DIFFERENT LIFESTYLES
14	18	7	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
15	12	17	NICHOLAS WORD 48786*/EPIC	BACK TO BASICS
16	15	45	YOLANDA ADAMS TRIBUTE 790113/SPECTRA	THROUGH THE STORM
17	37	3	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS
18	33	3	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
19	17	23	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR TYSCOT 40195/SPECTRA	VICTORY IN PRAISE
20	22	9	DONNIE HARPER/NEW JERSEY MASS CHOIR TRIBUTE 1160*/SPECTRA	HOPE OF THE WORLD
21	21	21	RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7507*/SPARROW	FAMILY AND FRIENDS CHOIR VOL. 3
22	19	41	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS SAVOY 7103/MALACO	REV. J. CLEVELAND/L.A. GOSPEL MESSENGERS
23	30	7	REV. LAWRENCE THOMISON & THE MUSIC MASS CHOIR NEW HAVEN 20014*	NEVER LET GO OF HIS HAND
24	16	29	THE EVEREADYS GREAT JOY 4750*	A MESSAGE FOR YOU
25	23	9	JOHN P. KEE TYSCOT 9115*/SPECTRA	CHURCHIN' WITH THE TYSCOT ARTISTS
26	27	25	VARIOUS ARTISTS CGI 8530/A&M	A TRIBUTE TO JAMES CLEVELAND VOL. 1
27	20	9	WILLIE BANKS MALACO 4449	THE LEGEND LIVES ON
28	24	15	ADORATION 'N' PRAYZE TM 1007*/SPECTRA	TIME IS RUNNING OUT
29	31	9	AL GREEN WORD 48860*/EPIC	LOVE IS REALITY
30	32	49	THE WILLIAMS BROTHERS BLACKBERRY 2203301012/SPECTRA	THIS IS YOUR NIGHT
31	26	39	HELEN BAYLOR WORD 48781*/EPIC	LOOK A LITTLE CLOSER
32	34	11	ALBERTINA WALKER BENSON 8532*/A&M	LIVE
33	25	9	WAR ON SIN LIGHT 73077*/SPECTRA	THIS IS GOSPEL
34	36	35	CHICAGO MASS CHOIR LIGHT 75073*/SPECTRA	CALL HIM UP
35	39	91	TRAMAINÉ HAWKINS SPARROW 1246	LIVE
36	35	75	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
37	NEW ▶		CARNELL MURRELL & THE NEWORK COMMUNITY CHOIR SAVOY 14809/MALACO	YOU CAN MAKE IT IF YOU TRY
38	28	43	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 74014*	LIVE & BLESSED
39	29	31	COMMISSIONED BENSON 2808*	NUMBER 7
40	NEW ▶		TWINKIE CLARK-TERRELL GRACE 3001*/SPECTRA	COMIN' HOME

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.

**MALACO 6012**

**THE JACKSON SOUTHERNAIRES**  
Live And Anointed



New and Showing the Way!

from:  
**MALACO**  
RECORDS  
3023 W. Northside Drive  
Jackson, MS 39213 USA

## Artists &amp; Music

## Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	3	31	<b>CARMAN</b> BENSON 2809*	19 weeks at No. 1 ADDICTED TO JESUS
2	2	87	<b>MICHAEL W. SMITH</b> ● REUNION 0063*/WORD	GO WEST YOUNG MAN
3	4	35	<b>MICHAEL ENGLISH</b> WARNER ALLIANCE 4104*/WARNER BROS.	MICHAEL ENGLISH
4	1	65	<b>AMY GRANT</b> ▲ <sup>3</sup> WORD 6907*	HEART IN MOTION
5	5	25	<b>PETRA</b> WORD 48859*/EPIC	UNSEEN POWER
6	8	5	<b>JON GIBSON</b> FRONTLINE 9285*	FOREVER FRIENDS
7	6	75	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1258*	FOR THE SAKE OF THE CALL
8	14	65	<b>SUSAN ASHTON</b> SPARROW 1259*	WAKENED BY THE WIND
9	10	11	<b>FIRST CALL</b> DAYSFRING 6925*/WORD	HUMAN SONG
10	9	29	<b>KATHY TROCCOLI</b> REUNION 0725*/WORD	PURE ATTRACTION
11	11	49	<b>BEBE &amp; CECE WINANS</b> ● SPARROW 1257*	DIFFERENT LIFESTYLES
12	12	87	<b>D.C. TALK</b> FOREFRONT 2682*/BENSON	NU THANG
13	7	35	<b>TWILA PARIS</b> STARSONG 8207*	SANCTUARY
14	13	87	<b>SANDI PATTI</b> WORD 48545*/EPIC	ANOTHER TIME ANOTHER PLACE
15	15	13	<b>RAY BOLTZ</b> DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
16	16	5	<b>MARGARET BECKER</b> SPARROW 1354*	STEPS OF FAITH
17	20	49	<b>RICH MULLINS</b> REUNION 0066*/WORD	THE WORLD AS BEST I REMEMBER
18	18	3	<b>THE ALLIES</b> DAYSFRING 4226*/WORD	MAN WITH A MISSION
19	<b>NEW</b> ▶		<b>RICH MULLINS</b> REUNION 0072*/WORD	THE WORLD AS BEST I REMEMBER VOL. 2
20	17	305	<b>AMY GRANT</b> ▲ MYRRH 3900*/WORD	THE COLLECTION
21	21	13	<b>LISA BEVILL</b> VIREO 2201*/SPARROW	MY FREEDOM
22	33	3	<b>VARIOUS ARTISTS</b> SPARROW 1330*	CORAM DEO
23	24	11	<b>CINDY MORGAN</b> WORD 9258*	REAL LIFE
24	25	137	<b>CARMAN</b> ● BENSON 2588*	REVIVAL IN THE LAND
25	<b>NEW</b> ▶		<b>GEOFF MOORE</b> FOREFRONT 2935*/BENSON	A FRIEND LIKE YOU
26	28	23	<b>ACAPPELLA</b> WORD 52790*/EPIC	WE HAVE SEEN HIS GLORY
27	27	101	<b>PETRA</b> WORD 48546*/EPIC	BEYOND BELIEF
28	37	21	<b>CHARLIE PEACOCK</b> SPARROW 1303*	LOVE LIFE
29	34	3	<b>WEST ANGELES C.O.G.I.C.</b> SPARROW 1319*	SAINTS IN PRAISE VOL. III
30	39	37	<b>GLEN CAMPBELL</b> NEW HAVEN 2011*/SPECTRA	SHOW ME YOUR WAY
31	19	9	<b>STEVE GREEN</b> SPARROW 1315*	HIDE EM' IN YOUR HEART VOL. 2
32	32	3	<b>RHYTHM &amp; NEWS</b> IMAGE 7 7864*/WORD	WORD 2 Y'ALL
33	23	9	<b>AL DENSON</b> BENSON 2858*	THE EXTRA MILE
34	22	38	<b>MARGARET BECKER</b> SPARROW 1261*	SIMPLE HOUSE
35	30	13	<b>MAGDALLAN</b> INTENSE 9098*/FRONTLINE	BIG BANG
36	26	17	<b>DALLAS HOLM</b> BENSON 2839*	CHAIN OF GRACE
37	38	80	<b>SANDI PATTI</b> WORD 47739*/EPIC	THE FINEST MOMENTS
38	29	17	<b>HOSANNA! MUSIC</b> INTEGRITY 041*/SPARROW	UP TO ZION
39	36	52	<b>GLAD</b> BENSON 2602	ACAPPELLA PROJECT II
40	35	5	<b>AL GREEN</b> WORD 48860*/EPIC	LOVE IS REALITY

● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.

### BILLBOARD READERS ARE LOOKING FOR YOUR HOMES

Sell your properties in "REAL ESTATE TO THE STARS" and reach a world of recession-proof talent and entertainment executives.

40% of our readers own 2 homes or more. 25% of these readers' homes are valued at \$500,000 to \$1 million and more.

Reach high-income home buyers on the east and west coasts, in the south, in the mid-west and across the ocean.

**Call ROSEANNE AMORELLO at 800-223-7524 NOW!**

## Gospel LECTERN



by Bob Darden

CONTEMPORARY CHRISTIAN MUSIC is only about 20 years old, so there really hasn't been much demand for reissue and catalog product. Until now. Things are changing at a rapid clip and the consumer is the winner.

Warner/Alliance's release of the **Fairfield Four** ("Standing In The Safety Zone") is, of course, long overdue. But an interesting set of rereleases has just been announced from Rhino Records. Gospel musicologist **Ray Funk** is the compiler behind "Jubilant! Great Gospel Performances"—"Volume 1: Black Gospel" (Mahalia Jackson, Aretha Franklin, the Edwin Hawkins Singers, and others), "Volume 2: More Black Gospel" (the Staple Singers, the Rev. James Cleveland, the Soul Stirrers with Sam Cooke, and others), and "Volume 3: Country Gospel" (the Carter Family, Hank Williams, Kitty Wells, Patsy Cline, Ricky Skaggs, and others).

Also from Rhino, although less overtly religious, are two new compilations of two of the greatest gospel-influenced artists of all time, **Wilson Pickett** and **Solomon Burke**.

Contemporary Christian music fans have been snapping up copies of another compilation series, "Remembering The Future—The Rock Revival Volumes 1 and 2." "The Rock Revival" is from the new Sonrise Music Co. in Beverly Hills and features the first CD appearance of a host of "Jesus Music" originals, including classic releases by **Love Song**, **Larry Norman**, **Resurrection Band**, **Randy Stonehill**, **Agape**, **Randy Matthews**, and a host of others.

And finally, hats off to Sparrow Records' new **Keith Green** tribute, featuring a host of CCM's top artists, "No Compromise, Remembering The Music Of Keith Green." The powerful lineup includes **Russ Taff's** version of "Your Love Broke Through," **Charlie Peacock** doing "I Can't Believe It," **Petra** performing "I Don't Want To Fall Away From You," and others, including a rare performance by Green's widow, **Melody Green Sievright**, on "Make My Life A Prayer To You."

ONE OF THE YEAR'S best new releases thus far has been the latest by **First Call**, "Human Song," for Myrrh Records. Produced by **Michael Omartian**, "Human Song" combines First Call's trademark close harmonies with a brilliant collection of tunes.

First Call newcomer **Marabeth Jordon** says the project's title evolved after the group had recorded the title track.

"The title wasn't a real deliberate, conscious decision," she says. "'Human Song' was one of the first songs we really listened to for the record, and the lyrics were right where we were. In the two years I've been in the group with **Marty [McCall]** and **Bonnie [Keen]**, I'm still amazed at how much we relate to each other musically and spiritually... And because of the market we're in, the songs we gravitated toward centered around the idea of what it means to be human... We realized that 'Human Song' would be the perfect title."

The songs on "Human Song" range from insightful covers of **Stevie Wonder's** "Don't You Worry 'Bout A Thing" and **Bob Dylan's** "Ring Them Bells" to the lovely "Broken Places," by Keen, **Darrell Brown**, and **Tori Taff**. Omartian's influence and pop sensibility is felt throughout.

"Human Song" works on several levels. The first single in the contemporary Christian market, "Broken Places," was immediately well-received. And Sony/Epic is reported to be testing singles in AC markets. Meanwhile, Jordon says First Call is hoping to resume touring again.

## ACAPPELLA HAS ITS DAY... EVERY DAY OF THE YEAR.

Fast on the heels of their Top-10 Contemporary Christian album "We Have Seen His Glory" comes "Acappella America"—11 patriotic favorites including "God Bless America" and "The Star Spangled Banner."

From Independence Day to Veteran's Day, Acappella perfectly captures the spirit of America—and during **Black Music Month** lifts the spirits of every American with a gospel-flavored rendition of "Lift Every Voice."

### Don't Miss Acappella On Tour This Summer:

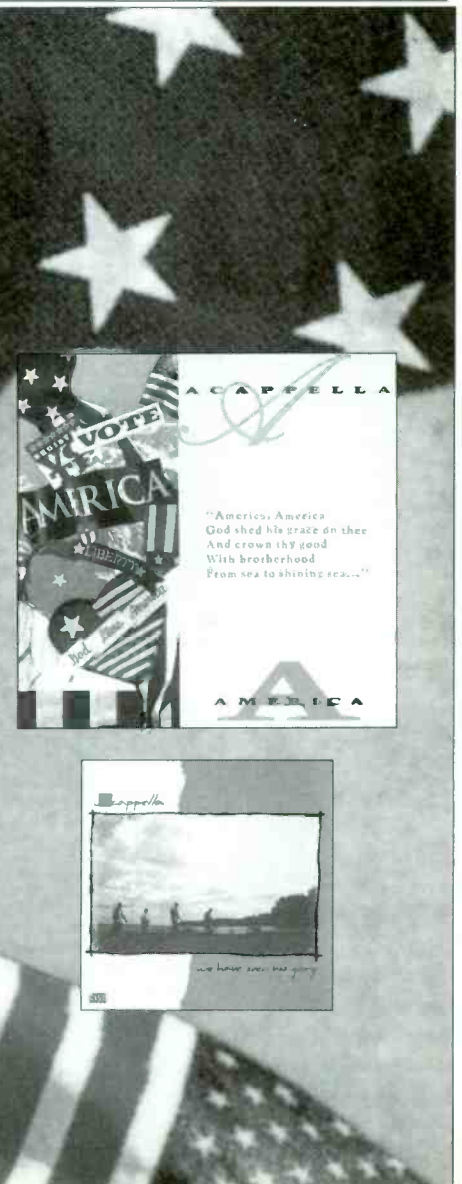
July	August
5-9 Paris, TN	2 Dallas, TX
10 Murry, KY	3 St. Louis, MO
15-18 Paris, TN	8 Grand Rapids, MI
19 Cambridge, OH	9 Chicago, IL
27 Dallas, TX	20 Berrien Sprrs, MI
31 Birmingham, AL	28 Darien Lake, NY
	29 Council Bluffs, IA

Catch Acappella on TNN's "Crook & Chase" show July 3rd, 7:00 P.M. E.S.T.

**ACAPPELLA**  
JUST HOW INSTRUMENTAL  
THE HUMAN VOICE CAN BE.



"Epic" Reg. U.S. Pat. & Tm. Off. Marca Registrada./  
is a trademark of Sony Music Entertainment Inc./  
© 1992 Word, Incorporated.



# HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>★★★ No. 1 ★★★</b> 1 week at No. 1					
1	3	6	5	KEEP ON WALKIN' A&M 7382	◆ CECE PENISTON
2	2	3	7	SET ME FREE GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
3	1	2	8	CLUB LONELY EPIC 74282	LIL LOUIS & THE WORLD
4	5	10	6	NOTHING CAN STOP US WARNER BROS. 40395	◆ SAINT ETIENNE
5	4	9	7	SWEAT DANCE WARNER BROS. 40248	◆ KYZE
6	8	16	5	SURRENDER YOURSELF COLUMBIA 74291	THE DAOU
7	6	8	8	ELEVATION REACT IMPORT	G.T.O.
8	9	13	7	TREATY HOLLYWOOD 66451/ELEKTRA	◆ YOTHU YINDI
9	12	19	5	HELPLESS (I DON'T KNOW WHAT TO DO WITHOUT YOU) MAXI 2008	URBANIZED FEAT. SILVANO
10	10	11	7	O FORTUNA RADIKAL 12299	APOTHEOSIS
11	15	25	4	MAKE IT ON MY OWN ARISTA 1-2435	ALISON LIMERICK
12	11	7	12	CLOSER MCA 54363	◆ MR. FINGERS
13	7	1	8	IN THE CLOSET EPIC 74267	◆ MICHAEL JACKSON
14	18	21	6	WEIRDO BEGGARS BANQUET 62264/RCA	◆ THE CHARLATANS
15	25	44	3	RAIN FALLS VIRGIN 96173	FRANKIE KNUCKLES FEATURING LISA MICHAELIS
16	22	33	4	MIG-29 NEXT PLATEAU 50178	MIG-29
17	30	—	2	RUNAWAY ELEKTRA 66424	◆ DEEE-LITE
18	17	23	7	DIVINE THING BIG LIFE 865 765/MERCURY	◆ THE SOUP DRAGONS
19	19	24	6	LOVE IS A MASTER OF DISGUISE MORE PROTEIN 96174/CHARISMA	EVE GALLAGHER
20	14	4	11	STILL IN LOVE WITH YOU PENDULUM 66438/ELEKTRA	◆ MELI'SA MORGAN
21	16	5	9	TAKE MY ADVICE I.D. 96191/ATCO EASTWEST	◆ KYM SIMS
22	29	38	4	NOTGONNACHANGE FONTANA 866 855/MERCURY	SWING OUT SISTER
23	34	42	3	I KNOW BIG BEAT 10049/ATLANTIC	NEW ATLANTIC
24	32	43	3	GET YOUR BODY! MCA 54374	◆ ADAMSKI FEATURING NINA HAGEN
25	21	22	6	FREE YOUR BODY (INJECTED WITH A POISON) SONIC 2003/INSTINCT	◆ PRAGA KHAN
26	26	30	6	MR. RIGHT 111 EAST 0009	◆ REDD
<b>★★★ Power Pick★★★</b>					
27	41	—	2	DROP A BEAT INSTINCT 240	MOBY
28	38	47	3	DEEPLY DIPPY CHARISMA 96164	◆ RIGHT SAID FRED
29	20	12	10	MY LOVIN' (YOU'RE NEVER GONNA GET IT) ATCO EASTWEST 96194	◆ EN VOGUE
30	31	41	3	YOU KEEP HOLDING BACK (LOVE ME) CUTTING 260	SWING 52
31	23	15	9	ROUGH SEX CAROLINE 2518	LORDS OF ACID
32	43	—	2	STROBELITE HONEY MERCURY 866 869	◆ BLACK SHEEP
33	24	20	12	TWILIGHT ZONE RADIKAL 12300	◆ 2 UNLIMITED
34	45	—	2	CHANGE YOUR MIND LONDON 869 709/PLG	BEATS INTERNATIONAL
35	47	—	2	PARA LOS RUMBEROS ELEKTRA 66421	TITO PUENTE
36	37	48	3	THEY WANT EFX ATCO EASTWEST 96206	◆ DAS EFX
37	46	49	3	ENERGY EXPRESS 2YX 6653	HYSTERIA
<b>★★★ Hot Shot Debut★★★</b>					
38	NEW ▶	1	1	JUMP SUNSHINE 812	THE MOVEMENT
39	13	17	12	(CAN YOU) FEEL THE PASSION BIG LIFE 19751/ERG	◆ BLUE PEARL
40	48	—	2	BANG SBK 05456/ERG	◆ BLUR
41	NEW ▶	1	1	SUNSHINE AND ECSTASY SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
42	NEW ▶	1	1	JUMP AROUND TOMMY BOY 526	◆ HOUSE OF PAIN
43	NEW ▶	1	1	MONEY REPRISE 40392/WARNER BROS.	CAMEO
44	NEW ▶	1	1	MONEY WAX TRAX 9172	KMFDM FEATURING CHRISSE DEWINTER
45	35	34	6	CHAIN ME TO THE BEAT MAXI 2010	◆ SOUL VERITE FEATURING SABRINA BRITT
46	NEW ▶	1	1	PENNIES FROM HEAVEN VIRGIN 96195	◆ INNER CITY
47	NEW ▶	1	1	THE POWER OF RHYTHM EPIC 74287	◆ B.G. THE PRINCE OF RAP
48	36	39	5	SHAKE IT UP (SHAKE IT UP TONIGHT) CARDIAC 4025	BROTHER MAKES 3
49	27	27	11	CRUCIFIED GIANT 40351/WARNER BROS.	◆ ARMY OF LOVERS
50	28	26	9	JUMP RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
<b>★★★ No. 1 ★★★</b> 1 week at No. 1					
1	3	3	14	BABY GOT BACK (M) (T) (X) DEF AMERICAN 40233/WARNER BROS.	◆ SIR MIX-A-LOT
2	6	7	5	CLUB LONELY (T) EPIC 74282	LIL LOUIS & THE WORLD
3	1	2	9	LOVE YOU ALL MY LIFETIME (T) (X) WARNER BROS. 40377	◆ CHAKA KHAN
4	4	6	12	THEY WANT EFX (M) (T) ATCO EASTWEST 96206	◆ DAS EFX
5	2	1	12	MY LOVIN' (YOU'RE NEVER GONNA GET IT) (M) (T) ATCO EASTWEST 96194	◆ EN VOGUE
6	7	8	8	CRUCIFIED (T) (X) GIANT 40351/WARNER BROS.	◆ ARMY OF LOVERS
7	8	10	5	SET ME FREE (T) (X) GREAT JONES 530 615/ISLAND	◆ CLUBLAND FEATURING ZEMYA HAMILTON
8	5	4	13	JUMP (M) (T) (X) RUFFHOUSE 74193/COLUMBIA	◆ KRIS KROSS
9	12	18	4	MR. LOVERMAN (T) EPIC 74248	◆ SHABBA RANKS
10	13	21	3	KEEP ON WALKIN' (T) A&M 7382	◆ CECE PENISTON
11	11	12	12	NOW THAT YOU'RE GONE (M) (T) CUTTING 259/ATCO EASTWEST	CORINA
12	10	9	11	CLOSER (M) (T) MCA 54363	◆ MR. FINGERS
13	14	20	6	JOY (T) VIRGIN 96172	◆ SOUL II SOUL
14	19	26	4	STROBELITE HONEY (M) (T) MERCURY 866 869	◆ BLACK SHEEP
15	25	38	4	DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE (T) UPTOWN 54428/MCA	◆ HEAVY D. & THE BOYZ
16	20	23	6	NOTHING CAN STOP US (T) (X) WARNER BROS. 40395	◆ SAINT ETIENNE
17	21	28	5	LAST TRAIN TO TRANSCENTAL (M) (T) ARISTA 1-2383	◆ THE KLF
18	26	48	3	RAIN FALLS (T) VIRGIN 96173	FRANKIE KNUCKLES FEATURING LISA MICHAELIS
19	9	5	9	IN THE CLOSET (M) (T) (X) EPIC 74267	◆ MICHAEL JACKSON
20	16	19	8	TENNESSEE (T) CHRYSALIS 23787/ERG	◆ ARRESTED DEVELOPMENT
21	24	32	4	SWEAT DANCE (M) (T) (X) WARNER BROS. 40248	◆ KYZE
22	22	24	9	TWILIGHT ZONE (T) (X) RADIKAL 12300	◆ 2 UNLIMITED
23	15	15	9	SOMETIMES I RHYME SLOW (M) (T) RAL 74166/COLUMBIA	◆ NICE & SMOOTH
<b>★★★ Hot Shot Debut★★★</b>					
24	NEW ▶	1	1	RUNAWAY (T) (X) ELEKTRA 66424	◆ DEEE-LITE
25	27	36	4	SHINE ON (M) (T) ESQUIRE 74326	◆ DEGREES OF MOTION FEATURING BITI
26	23	25	6	(CAN YOU) FEEL THE PASSION (M) (T) (X) BIG LIFE 19751/ERG	◆ BLUE PEARL
<b>★★★ Power Pick★★★</b>					
27	39	—	2	JUMP AROUND (T) (X) TOMMY BOY 526	◆ HOUSE OF PAIN
28	31	46	3	GUARD YOUR GRILL/UPTOWN ANTHEM (T) TOMMY BOY 519	◆ NAUGHTY BY NATURE
29	29	33	4	BREATH OF LIFE (T) (X) SIRE 40344/WARNER BROS.	◆ ERASURE
30	33	35	5	THEY REMINISCE OVER YOU (T.R.O.Y.) (T) ELEKTRA 66445	◆ PETE ROCK & C.L. SMOOTH
31	35	45	3	O FORTUNA (T) RADIKAL 12299	APOTHEOSIS
32	38	—	2	PARA LOS RUMBEROS/RAN KAN KAN (T) ELEKTRA 66421	TITO PUENTE
33	18	13	9	ALL WOMAN/EVERYTHING WILL GET BETTER (T) ARISTA 1-2399	◆ LISA STANSFIELD
34	32	27	13	COME & TALK TO ME (M) (T) UPTOWN 54354/MCA	◆ JODECI
35	43	—	2	PENNIES FROM HEAVEN (T) VIRGIN 96195	◆ INNER CITY
36	36	41	5	LA SCHMOOVE (T) JIVE 42062	◆ FU-SCHNICKENS
37	NEW ▶	1	1	THE POWER OF RHYTHM (T) EPIC 74287	◆ B.G. THE PRINCE OF RAP
38	44	49	3	GET YOUR BODY! (M) MCA 54374	◆ ADAMSKI FEATURING NINA HAGEN
39	28	17	10	STILL IN LOVE WITH YOU (T) PENDULUM 66438/ELEKTRA	◆ MELI'SA MORGAN
40	41	43	3	WHY ME BABY? (M) ELEKTRA 66428	◆ KEITH SWEAT
41	NEW ▶	1	1	HELPLESS (I DON'T KNOW WHAT TO DO WITHOUT YOU) (T) MAXI 2008	URBANIZED/SILVANO
42	NEW ▶	1	1	SUNSHINE AND ECSTASY (T) (X) SIRE 40444/WARNER BROS.	◆ TOM TOM CLUB
43	42	40	7	SCENARIO (M) (T) JIVE 42056	◆ A TRIBE CALLED QUEST
44	30	16	10	DON'T BE AFRAID (T) (X) SOUL 54384/MCA	◆ AARON HALL
45	40	29	8	VICTIM OF THE GHETTO (T) VIRGIN 96185	◆ THE COLLEGE BOYZ
46	47	—	2	SURRENDER YOURSELF (T) (X) COLUMBIA 74291	THE DAOU
47	37	22	11	MARIA (M) (T) TOMMY BOY 520	TKA
48	46	30	13	I'M THE ONE YOU NEED (M) (T) MCA 54278	◆ JODY WATLEY
49	17	11	10	TAKE MY ADVICE (M) (T) I.D. 96191/ATCO EASTWEST	◆ KYM SIMS
50	49	—	2	MAXIMIZOR (T) (X) COLUMBIA 74316	◆ T99

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.



**Clubhouse**  
"I'm Falling Too" (85847.87460)

The follow-up to the #1 smash  
"deep in my heart"

**opus III** "it's a fine day" (98576.96187)

open yourself to the beat of opus III



produced and arranged by opus III  
mixed by david ford and opus III

Mixed by R. Arduini at Media Studio 3 Produced by G. Bortolotti Executive Producer: Joey Carvello

A Time Warner Company © 1992 Atlantic Recording Corp. Division of Atlantic Recording Corporation

## Into The Light: Gay Pride & The Club Community

*Pride = Power*

AT THIS TIME last year, in honor of National Gay Pride Week, we set out to examine the pros and cons of being openly gay or lesbian in the music industry. In questioning executives on this issue, we met with frightened voices from folks wanting to keep their "identity" under wraps. In this age of supposed social and political enlightenment, we felt alone in our effort to maintain a career in this industry without fear and dishonesty—and expressed those thoughts within this space.

The aftermath of that column is still a source of astonishment. The quantity of positive letters and phone calls we received was both heartening and overwhelming, while those who questioned the validity of such a topic in a trade publication provided a little food for thought.

As we face the start of yet another Pride Week, we wonder if things have changed. Surveying the dance music community, in particular, we see they have. Fear seems to have multiplied; not because people are afraid of being seen kissing or holding hands with someone of the same sex, but rather because more people than ever are dying.

On June 13, we lost **Danny Keaton**, a good friend and a director of A&R at **Giant Records**, to AIDS. As the man who signed such cool dance artists as **Army Of Lovers** and **Keith**

**Nunnally**, he had an ear for great songs and an eye for unique visual concepts and images. It is his untimely passing that inspired us to take another look at the role of gay and lesbian people in this industry, and the ramifications of choosing not to live our lives in the dark.

Over the past 12 months, we have reported extensively on how AIDS has stricken people in music. During this period, we have seen people forced out of the closet because of this disease, and listened to them speak of shame when we've been moved by their actual bravery. In the music industry, where gossip reigns supreme, we've seen people continually suppress themselves for fear of "being found out." The concept that gay still equals AIDS prevails. And as a result people are hiding—and often languishing—in the closet.

It is clear that the club community is dominated by gay and lesbian people. The connotations of such information are also clear. For that reason, too many people remain silent when they should feel free to reach out for help, or share their story as a means of helping others. We're not advocating invasion of privacy or outing, but merely recognition of the idea that we all have a right to live and die with pride and dignity—and not with the fear of losing our jobs or facing ostracization.

AIDS is not exclusively a gay issue, nor is it a music industry issue, but it *does* affect all of us. And as we ponder the importance of National Gay Pride Week, we ask *all* members of the music industry to take a moment to increase your level of understanding and respect of people who must follow a different path in life, and who choose not to hide in the dark.

AND NOW BACK TO MUSIC: Before the ever-daunting pile of noteworthy new singles collapses, let's take a look at the cream of the crop:

After loads of underground buzzing, "Hey Fellas" (Strictly Rhythm, New York), the much-anticipated follow-up to **Simone's** international smash, "My Family Depends On Me," is commercially available. She oozes with star power within a sparkling pop/house environment, delivering a well-shaded vocal that goes beyond standard iron-lunged diva belting. The song is also laced with a catchy

hook that will not only click with club DJs, but has a good shot at gaining pop radio approval, too.

If you fancy a bit of Philly soul flavoring in your house music, don't miss "What Do You Want From Me" by **Bobby Griffen (Cohiba)**. Remixes by **Yvonne Turner** maintain the original tune's retro angle, while injecting



by Larry Flick

highly programmable breaks and a fat bass line. Griffen possesses a rich baritone, and utilizes it to great effect here. Doesn't completely fit trendy mold, but it's a delightful interlude that requires a spin.

**Logic Records** in London is sure on a hot streak these days. The latest in a fast-growing list of way-hip releases is "Planet E" by **Violet Force**, a hypnotic hard-house affair that's getting heavy action within the burgeoning trance movement in Europe. A female spoken vocal slinks seductively over spacious synths and a tingling compu-hip beat that is occasionally reminiscent of **Cerrone's** "Supernature." Essential.

Though we question the validity of reconstructing a ballad into a house track just for the sake of having a multiformat hit, there's no denying the potency of the "Magic Session" remixes of the **Cover Girls'** current pop smash, "Wishing On A Star" (**Epic**). Contributing producers **Tony Humphries**, **Kenny Gonzalez**, **Louie Vega**, and **Todd Terry** have created several rough'n'ready underground jams that will immediately land atop the playlists of hipsters. More true to the actual song are the shuffling **Soul II Soul-ish** R&B versions. Club DJs have a total of 10 mixes to choose from on two 12-inch promos, while the commercial pressing has four of those mixes.

**Relativity** digs its heels deeper into the club realm with "We Can Make It," an impressive houser by the charming **Tracie Daves**. With a pop-splashed arrangement that will remind some of **CeCe Peniston** and early **Phyllis Hyman**, the song was produced by newcomers **David Benus**, **Eric Chester**, and **Jose Burgos**. The strongest dancefloor contender is the lush "Satin" mix by **Eddie Maduro**. Could be a huge hit with the right amount of care and attention.

**James Howard** follows his first hit, "We Can Do It," with the equally rousing "Feeling Good" (**Emotive**, New York). His untrained-but-sturdy baritone phrasing works quite well within a R&B-fueled garage/house setting. The track is fleshed out with gospel choir support and a guest vocal by **Charvoni** that will make you tingle all over.

By the by, **Tedd Paterson** has

joined **Emotive** as a promotion manager. He was previously a Billboard-reporting club DJ from Atlanta.

Detroit-based **Happy Records** offers not one, but two slammin' singles produced by **Underground Resistance**: "Sunshine" by **Unit 2** and "Love To The Limit" by **Bridgett Grace**. The former is a wonderfully bright and upbeat pop/houser, replete with sunny horns and lively piano lines.

The latter is a retro-spiced peak-hour affair, and a fine showcase for **Grace's** unique phrasing and an instantly contagious song. This one has the potential to take a quick sprint up pop- and house-oriented playlists. Look for **Network** in the U.K. to issue "Love To The Limit" throughout England and Europe early next month.

When it comes to hi-NRG music, you can't go wrong with a diva wailing uncontrollably amid an avalanche of strings and frenetic beats. Italian act **Blue Violet** employs this formula with notable results on "I Really Know" (**Energy**, Italy). The track is a joyful peak-hour blast, and will no doubt inspire shaking tambourines from **Fire Island** to **Milan**. For a more house-slanted mix, investigate the "2 A.M." version by **Massimino Lippoli** and **Michele Volante**.

Freestyle maven **Tony Moran** offers his first single in a while on the New Jersey-based **Icon Records**, "Lover." It is fueled with a funk-induced drum beat and an infectious, synth-smart hook. **Moran** illustrates his increasing versatility with a noteworthy deep-house mix on the B-side. We must say, however, that lyrics like "Girl, I need a taste of your virgin love" make us gag. Oh well.

Finally, **Brothers In Rhythm** once again prove themselves as one of the leading producers in Europe with

their new version of "Call Him Up" by **Voices Of 6th Avenue**. Previously available on New Jersey indie **Ace-Beat Records**, the single has been picked up by the DMC-owned **Stress Records** in the U.K.

In its new incarnation, the gospel-houser is awash with lush strings and ever-so-delicate techno-colored synths. Of course, the focal point of the track continues to be the rush of rousing choir vocals. Sadly, the act's U.S. deal with **Atlantic** fell through, and it is currently fielding offers. We hear their next single will be a cover of **Dan Hartman's** "Relight My Fire."



**Pets For Life.** EMI/ERG duo **Pet Shop Boys** was the headliner for a concert to benefit **LIFEbeat**, a music industry AIDS-relief organization. Also on the bill for the show, held June 8 at Roseland in New York, were **Next Plateau** rappers **Salt-N-Pepa**. Pictured is **Pet Shop Boy** vocalist **Neil Tennant**. (Photo: Chuck Pulin)

### Hot Dance Breakouts

#### CLUB PLAY

1. THE HITMAN AB LOGIC INTERSCOPE
2. STRONG ENOUGH LOLEATTA HOLLOWAY ACTIVE
3. WHATEVER YOU DREAM REACT 2 RHYTHM GUERRILLA
4. FRIDAY I'M IN LOVE THE CURE FICTION
5. BAD BAD BOYS MIDI MAXI & EFTI COLUMBIA

#### MAXI-SINGLES SALES

1. WARM IT UP KRIS KROSS RUFFHOUSE
2. PLEASE DON'T GO K.W.S. NEXT PLATEAU
3. FRIDAY I'M IN LOVE THE CURE FICTION
4. TOO FUNKY GEORGE MICHAEL COLUMBIA
5. HONEY LOVE R. KELLY & PUBLIC ANNOUNCEMENT JIVE

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

NEW RELEASES:  
**ARKANOID**  
"ELECTRONIC COMMUNICATIONS"  
**TRIBAL VILLAGE**  
**TRIBAL E.P.**  
HI TECH MUSIC - THE TRUE ITALIAN SOUND

HI TECH MUSIC

DISTRIBUTED BY DISCOMAGIC Srl 78/A MECENATE, MILAN ITALY - ☎ 2.58012071 FAX 2.5064675/55400364

Audiophile Quality -  
**EUROPADISK LTD.**  
U.S.' Most Complete Facility!

SPECIALS "With This Ad Only"

"Maxi-Single" Cassettes Complete Package, 500 - \$715  
Everything included - Mastering, Test Cassette, Graphics Design, 2-Color O-Card Printing, Label Typesetting, Printing, & Shrink-Wrap.

12" Vinyl Single Complete Package, 500 - \$965  
Everything included - DMM Mastering, Test Pressing, Label Typesetting/Printing, Black or White Die-Cut Jacket, & Shrink-Wrap.

• Compact Disc - Mastering and Replication - Complete Packages Free Graphics Design!

**EUROPADISK LTD.**  
Call for our free Brochure...

75 Varick Street  
New York, NY 10013  
☎ (212) 226-4401  
FAX (212) 966-0456

Direct Mastering  
DMM  
Mastering  
Since 1976

**HITS!!!**  
12-INCH PLAY LIST

• OPEN YOUR MINDS - REMIX Last Rhythm	Underground
• PLEASE DONT GO REMIX Double You?	House
• ENERGY EXPRES REMIX Histeria	Garage
• DILDO - REMIX Sub-Active	Techno
• FREEDOM FAC. S. E.P. - 4 TRACS Freedom Factory	Underground
• TROPICAL MOVEMENT D.J. D. Lite	House
• CAÑA DE AZUCAR Tonny Montana	Raggamuffin
• FURIA Mal	Techno
• LET'S GET TOGETHER Synthesis	House Techno
• GET STOP Platform 69	Techno
• BASIC INGREDIENTS E.P. Tribal Underground	Tribal
• YEAH! Maurizio Braccagni feat D.J. System	Techno
• SIEMPRE ADELANTE! Centurion	Techno
• NU NU - NA NA Moon Beat	Garage Techno
• RAINDROPS OF FIRE Sparkies	House
• FEELING FINE D.J.'s for Feat Julie Scott	House
• GET YOUR LOVE Linda Ray	House
• NIGHT LATIN RHYTHM Avantgarde	Tribal
• TIME NO TIME Lorena Jaycee	Tribal
• YOU GET ME DOWN Carrara Feat Leyla	House

78/A MECENATE, MILAN ITALY  
☎ 2.58012071 - FAX 2.5064675/55400364

## Legendary R&B Acts Are Coming Back On CD

BY DAVID NATHAN

LOS ANGELES—In the early years of the CD revolution, major and independent labels began their reissue programs, offering fans their favorite albums on disc. Though R&B was not heavily featured at first, there is now a boom in catalog exploitation featuring legendary R&B artists from the past four decades.

Santa Monica, Calif.-based Rhino Records has long seen the value of '60s and '70s R&B. The label has painstakingly documented the music via a 20-volume "Billboard R&B Hits" series, a 15-CD set called "Didn't It Blow Your Mind," and five-volume comprehensive "Dance Hits" and "Disco Years" packages.

Gary Stewart, VP of A&R, says retrospectives on the Chi-Lites, Tyrone Davis, the Isley Brothers, the Neville Brothers, Joe Tex, and Ray Charles

have done quite well in the market.

"It takes a lot of nuts-and-bolts work to generate sales on reissues and, in some cases, as much time as it does for major labels to launch new artists," says Stewart. "Fortunately, we've built up a reputation as a quality label. People know we take time to ensure our packages are well put together."

Rhino has just begun work on the Atlantic catalog. "We've had great response from the initial releases by Wilson Pickett, Clarence Carter, Percy Sledge, and Solomon Burke," Stewart says. "We've also just completed the reissue of 10 Stax albums."

At Atlantic, director of catalog development Yves Beauvais oversaw the release of last year's Ray Charles boxed set and, as part of the label's "Re-Masters" series, CDs on Clyde McPhatter, LaVern Baker, the Clovers, Chic, and the Spinners. "We use samplers, a mailing list, and some advertising, but

one of our main marketing tools is the press," says Beauvais, who adds that sales have exceeded initial expectations. Beauvais points to the excellent response to the Grammy-nominated "Stax/Volt" boxed set as an example.

Like Rhino, MCA Records has been a consistent player in the R&B reissue market. Four Rufus CDs and sets by the Dells, Etta James, and B.B. King have all done well. The label is constantly working its rich catalog, which includes material from Chess, ABC, and Duke/Peacock.

"With Chess, we have a newsletter that goes to 20,000 people," says Andy McKaie, VP of catalog development. "Word of mouth plays a big role, but we also ensure all our reissues are solicited at retail along with new product."

Independents like Ardmor, Calif.-based Collectables benefit from specialized marketing.

"We sell to 3,800 mom-and-pop

stores who get a weekly flier," says Melissa Greene, VP at Collectables, which has enjoyed significant success with licensed product by Enchantment, New Birth, the Persuasions, and the Nite-Lites. "There's no doubt that the use of some black music from the '70s in sampling by rappers has created a strong interest, particularly in titles by B.T. Express and Brass Construction."

Harry Weinger, director of A&R catalog development at the PolyGram Label Group, concurs, noting that "the use of James Brown's and George Clinton's rhythms in sampling has produced an explosion of interest in their catalogs."

PLG scored with the Grammy-winning "Star Time" box by Brown and has made major strides by reissuing individual Brown albums plus CDs by Parliament, the Ohio Players, and Jerry Butler. "We have rich history in this music," Weinger says. "The real challenge is finding new ways to market the product and reach consumers."

Berkeley, Calif.-based Fantasy Records is milking the Stax, Invictus/Hot Wax, and Specialty catalogs. Fantasy recently issued five albums of previously unreleased material, including titles by Otis Redding, Carla Thomas, William Bell, and Rufus Thomas.

Major labels that are also strongly committed to catalog exploration include Sony, Capitol, Warner Bros., and EMI. Gary Pacheco, director of marketing at Legacy (Sony's catalog imprint), notes that much of the label's key R&B product has been available since CDs were first introduced, including individual titles by the Isley Brothers, Earth, Wind & Fire, the Emotions, and Sly & the Family Stone. With the creation of Legacy, Sony is now aggressively working its catalog and Pacheco mentions several projects on the drawing board, including a two-disc "History Of The Apollo" package and a Sly & the Family Stone box featuring unreleased material.

At Capitol, director of catalog development Wayne Watkins notes strong response to four Clinton CDs, Natalie Cole's "Inseparable," and Peabo Bryson's "Collection," with plans for re-

packaging of material by Minnie Riperton, Nancy Wilson, and Lou Rawls.

At EMI, director of catalog development and marketing Adam Block cites a recent Irma Thomas set ("Time Is On My Side") and retrospectives on Fats Domino and Ike & Tina Turner as significant releases. EMI also plans "to develop and expand our '70s R&B catalog."

Warner Bros. is just beginning the reissue process, according to Greg Geller, VP of A&R. "Our goal is to plug up the many gaping holes in the catalog, whether through straight reissues or new compilations, and we'll be aggressively pursuing that, starting in January '93."

Key R&B reissues due include the following:

Atlantic/Rhino: Aretha Franklin boxed set; "Sister Of Soul" compilation; "Best Of" sets by Sister Sledge, Chic (Vol. 2), Betty Wright, Average White Band; two-CD Coasters set; individual albums by Wilson Pickett and Aretha Franklin; retrospectives on Sam & Dave, Ben E. King, Booker T & the MG's.

Fantasy: Holland-Dozier-Holland; 8th Day; Flaming Ember; Parliament; Glasshouse (all on HDH); the Soul Children; Mel & Tim; "Stax/Volt Revue Live In Europe, Vol. 3"; Stax boxed set.

Legacy: Earth, Wind & Fire boxed set; Aretha Franklin double CD; Okeh Records boxed set; Taj Mahal; the Isley Brothers; Marvin Gaye compilation.

MCA: Curtis Mayfield & the Impressions anthology; O.V. Wright compilation; Bobby Bland two-CD compilation; Duke/Peacock retrospective; Chess "Rhythm & Roll" boxed set.

PolyGram: Gap Band catalog; Kool & the Gang albums; "The Payback," "Black Caesar," "Slaughter's Big Rip-Off," and "Love Power Peace, Live In Paris 1971" by James Brown; Don Covay, ConFunkShun, Four Tops, Lee Dorsey, Bobby Byrd, Bar-Kays, and J.B.'s collections; Howard Tate.

Rhino: Jackie Wilson boxed set; War catalog; the Meters "Live."

## IAAAM Confab Shines With Diamonds

### Last Poets, Jam & Lewis Among Awards Honorees

THE International Assn. of African American Music's 1992 African-American Music Month Celebration and conference, June 11-14 at the Wyndham Franklin Plaza Hotel in Philadelphia, chalked up a second year of success. While it seemed attendance was down somewhat from the first year, perhaps due to the scheduling of the R&R conference taking place in San Francisco at the same time, it was still an event that had people talking.

The major, historic aspect of this IAAAM meet was the invitation-only producers' collective meeting held June 11. An unprecedented gathering of the industry's foremost African-American music producers, this was a full day of informal talks about industry issues and brought together more than 100 top producers in one room. As one of just two journalists invited to sit in, the event was quite an experience. The talent represented in that one room was overwhelming, and included Gamble & Huff, Jam & Lewis, Teddy Riley, Delfeayo Marsalis, Jimmy Castor, Bunny Sigler, Teddy Pendergrass, Mtume, Deniz Foster & Thomas McElroy, Norman Connors, Jeffrey Cooper . . . the list goes on and on.

The highlight was the Diamond Awards for Excellence dinner. A tribute to seven entities who have contributed to the overall fabric of African-American music history, the evening honored the Last Poets, the Dixie Hummingbirds, classical pianist Leon Bates, jazz pianist Dorothy Donegan, blues great John Lee Hooker, Jimmy Jam & Terry Lewis, and Chaka Khan. With video vignettes documenting the lives and careers of these honorees and incredible musical performances, those who attended were very much entertained as well as educated. The excitement and intensity mounted from the first presentation to the Last Poets, in which Arrested Development's lead rapper, Speech, participated in a skit only to be followed by Abiodun Oyewole, David Nelson, and Suliaman El-Hadi of the Poets performing "Die Nigger" to live drums. Those who did not know of the talents of classical concert pianist Leon Bates were impressed by the video showing his fiery performance style as well as his dedication to the education of young people; there were many who had never witnessed the jazz genius of honoree Donegan, a protégée of Art Ta-

um, as it was presented in her video. The Shirley Scott Trio impressed in their performance in tribute to Donegan with a classic rendering of "Skylark." Incredible musical medleys, one in honor of Jam & Lewis featuring Cherrelle, Alexander O'Neal, and Dre of Lo-Key?, and the other in honor of Khan featuring Vesta, strung together as many as 20 hits in one seamless performance. (Musical director Bill Jolly was responsible.) Khan was moved to tears as she accepted her award, commenting,

"This is so pretty," as she held the giant crystal aloft. Jam & Lewis protested that their many honors of late are beginning to make them feel old (they're both thirtysomething) and in turn paid tribute to Philly natives Kenny Gamble and Leon Huff, saying they hoped they could have a career as long-lived as theirs.

The conference also featured a wide array of panels covering jazz, Caribbean music, gospel, heritage radio, songwriting, music journalism, the business of music, marketing & artist development, record production, young artists, and a mentor/protégé session. So many interesting panels were presented within the two main conference days—sometimes four at a time—that often the conference-goer could not decide, or was forced to shuttle between, several sessions. The next conference will feature fewer, but no less focused, sessions.

What makes this conference special is that the emphasis is on inclusion. All music genres are covered, all aspects of the business are covered, commercial and college radio are represented, new jacks and established industryites can find something of interest; and the press, usually relegated at large confabs to having to fight for badges, were treated as important members of the music business landscape. Panels were moderated by Sister 2 Sister's Jamie Brown (who received Anheuser-Busch's Eagle Award at the conference for her work in raising consciousness within the music industry), Right On's Cynthia Horner, the Philadelphia Tribune's Tonya Pendleton, as well as Billboard's Terri Rossi, Havelock Nelson, and myself.

IAAAM founders Dyana Williams and Sheila Eldridge say that next year they plan to carry out the

(Continued on next page)



by Janine McAdams



**Fu-ture Stars.** The members of Jive Records act Fu-Schnickens celebrate their recent status as a No. 1 Heatseeker in Billboard with new Popular Uprisings T-shirts. Shown, from left, are Tom Carrabba, director of marketing, Jive Records; Moc-Fu, Fu-Schnickens; Janine McAdams, R&B music editor, Billboard; Poc-Fu, Fu-Schnickens; Terri Rossi, director of operations, R&B music group, Billboard; Chip-Fu, Fu-Schnickens; and Timothy White, editor in chief, Billboard. (Photo: Chuck Pulin)



# TERRI ROSSI'S RHYTHM SECTION

**TOO TIGHT:** The competition for points at the top of the Hot R&B Singles chart is especially intense this week. Even records that did not retain bullets gained points. "Forever In Your Eyes" by Mint Condition (Perspective) was forced backward, even though it gained the majority of points necessary to earn a bullet, by another Perspective Records release, "The Best Things In Life Are Free" by Luther Vandross & Janet Jackson. "Forever" has reports from 90 stations, gaining KKBK Los Angeles. Radio point gains also show increases from upward playlist movement on 61 stations, with top-five reports logged by 31 stations. Most likely, at least two records currently in the top 10 will fall below "Forever," and if its airplay and sales performance continues it is likely to rebound. The thrust of both radio and retail points propels "Best Things" 12-8, the strongest advance in the top of the chart. It has reports from 94 stations, gaining WMYK Norfolk, Va.

**TOO HOT:** "Giving Him Something He Can Feel" by En Vogue (Atco-EastWest) earns both Power Picks. It has radio reports from 93 stations, gaining WTLN Indianapolis, and holds at No. 1 at KKDA-FM Dallas for a second week. New retail reports come in from 71 dealers.

**SIDEWAYS WITH A BULLET:** Two records made very strong gains in retail and radio reports, but did not advance. "When You've Been Blessed" by Patti LaBelle is listed by 93 stations, earning new activity at WBLN New York. "You Remind Me" by Mary J. Blige is held at No. 10, in spite of new reports from five stations, including WJMI Jackson, Miss.; WWIN-FM Baltimore; and WVKO Columbus, Ohio. Both records are on MCA.

**WHEN WILL THEY EVER LEARN:** First, there was the 2 Live Crew. Then came "Death Certificate" by Ice Cube (Priority). And let's not forget the poster for "Ritual De Lo Habitual" by Jane's Addiction (Sire). This week, Gov. Bill Clinton turns the album spotlight on "360 Degrees Of Power" by Sister Souljah (Epic), whose political activism and speaking engagements have been far more popular than her album, judging by its sales. Now with the help of a fraternal police organization, Ice-T's most recent project, "Body Count," gets a surprising amount of attention, considering it was released in March. While violence and racism cannot be condoned or excused, I wonder why opponents of these kinds of records don't realize that their attempts to suppress them only lead to soaring sales. Even more unfortunate, Sister Souljah's song was attacked in the context of a summit convened by the Rev. Jesse Jackson to address how to rebuild our nation's cities. So, let's get the next one out in the open. Go get "Xodus" by XClan (PLG), which advances 24-21 on the Top R&B Albums chart, and listen to "F.T.P." And next week, look for Sister Souljah's album to re-enter the Top R&B Albums list.

## Billboard. R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 63 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot R&B Singles chart, which uses playlists, rather than monitored airplay. Tracks moving up the chart with airplay gains. © 1992, Billboard/BPI Communications.

T. WK.	L. WK.	WKS. ON	TITLE	ARTIST (LABEL)	T. WK.	L. WK.	WKS. ON	TITLE	ARTIST (LABEL)
1	1	13	COME & TALK TO ME	JODECI (UPTOWN/MCA) 4 weeks at No. 1	21	22	13	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
2	2	11	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	22	24	13	DON'T BE AFRAID	AARON HALL (SOUL/MCA)
3	3	13	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (ATCO EASTWEST)	23	21	7	SILENT PRAYER	SHANICE (MOTOWN)
4	4	6	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)	24	25	13	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
5	12	7	KEEP ON WALKIN'	CECE PENISTON (A&M)	25	29	5	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
6	8	9	GIVING HIM SOMETHING HE CAN FEEL	EN VOGUE (ATCO EASTWEST)	26	31	3	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
7	13	5	I'LL BE THERE	MARIAH CAREY (COLUMBIA)	27	30	13	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
8	9	6	MR. LOVERMAN	SHABBA RANKS (EPIC)	28	34	4	USE ME	MEN AT LARGE (ATCO EASTWEST)
9	7	10	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)	29	23	13	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
10	11	4	BABY-BABY-BABY	TLC (LAFACE/ARISTA)	30	38	2	FOREVER IN YOUR EYES	MINT CONDITION (PERSPECTIVE/A&M)
11	14	7	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)	31	28	3	WE DIDN'T KNOW	WHITNEY HOUSTON/S. WONDER (ARISTA)
12	5	13	LOVE YOU ALL MY LIFETIME	CHAKA KHAN (WARNER BROS.)	32	35	4	WHATEVER IT TAKES	TROOP (ATLANTIC)
13	6	10	IN THE CLOSET	MICHAEL JACKSON (EPIC)	33	27	13	SOMEBODY LOVES YOU BABY	PATTI LABELLE (MCA)
14	10	13	GOODBYE	TEVIN CAMPBELL (QWEST/WARNER BROS.)	34	33	13	BABY HOLD ON TO ME	GERALD LEVERT (ATCO EASTWEST)
15	16	11	SCHOOL ME	GERALD LEVERT (ATCO EASTWEST)	35	32	2	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE (MCA)
16	15	13	ALL WOMAN	LISA STANSFIELD (ARISTA)	36	26	13	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
17	18	13	WHY ME BABY?	KEITH SWEAT (ELEKTRA)	37	37	13	SAVE THE BEST FOR LAST	VANESSA WILLIAMS (WING/MERCURY)
18	20	9	DO IT TO ME	LIONEL RICHIE (MOTOWN)	38	—	3	NEVER SATISFIED	GOOD 2 GO (GIANT/REPRISE)
19	17	13	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)	39	40	4	I'VE BEEN SEARCHIN'	GLENN JONES (ATLANTIC)
20	19	13	LOVE ME	TRACIE SPENCER (CAPITOL)	40	—	6	NU NU	LIDELL TOWNSELL (MERCURY)

# Hot R&B Singles Sales & Airplay

A ranking of the top 40 R&B singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot R&B Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	2	TENNESSEE	ARRESTED DEVELOPMENT	3	1	2	IN THE CLOSET	MICHAEL JACKSON	1
2	3	THEY WANT EFX	DAS EFX	5	2	4	DO IT TO ME	LIONEL RICHIE	2
3	1	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	4	3	3	SCHOOL ME	GERALD LEVERT	6
4	6	DO IT TO ME	LIONEL RICHIE	2	4	1	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT	4
5	5	IN THE CLOSET	MICHAEL JACKSON	1	5	5	TENNESSEE	ARRESTED DEVELOPMENT	3
6	8	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE	7	6	10	THE BEST THINGS IN LIFE...	L. VANDROSS/J. JACKSON	8
7	9	FOREVER IN YOUR EYES	MINT CONDITION	9	7	9	YOU REMIND ME	MARY J. BLIGE	10
8	13	THE BEST THINGS IN LIFE...	L. VANDROSS/J. JACKSON	8	8	6	WHEN YOU'VE BEEN BLESSED	PATTI LABELLE	7
9	12	YOU REMIND ME	MARY J. BLIGE	10	9	7	FOREVER IN YOUR EYES	MINT CONDITION	9
10	15	MR. LOVERMAN (FROM "DEEP COVER")	SHABBA RANKS	11	10	11	MR. LOVERMAN (FROM "DEEP COVER")	SHABBA RANKS	11
11	4	SCHOOL ME	GERALD LEVERT	6	11	13	NEVER SATISFIED	GOOD 2 GO	13
12	7	COME & TALK TO ME	JODECI	17	12	15	I'VE BEEN SEARCHIN' (NOBODY LIKE YOU)	GLENN JONES	14
13	14	SOMETIMES I RHYME SLOW	NICE & SMOOTH	22	13	18	I'LL BE THERE	MARIAH CAREY	12
14	18	I'LL BE THERE	MARIAH CAREY	12	14	16	THEY WANT EFX	DAS EFX	5
15	17	THE SAGA CONTINUES...	THE BOYS	18	15	19	SILENT PRAYER	SHANICE	16
16	20	KEEP ON WALKIN'	CECE PENISTON	15	16	22	KEEP ON WALKIN'	CECE PENISTON	15
17	10	JUMP	KRIS KROSS	31	17	25	GIVING HIM SOMETHING HE CAN FEEL	EN VOGUE	23
18	24	THEY REMINISCE OVER YOU	PETE ROCK & CL SMOOTH	29	18	20	HOW ABOUT TONIGHT	EUGENE WILDE	19
19	21	SILENT PRAYER	SHANICE	16	19	23	USE ME	MEN AT LARGE	21
20	23	NEVER SATISFIED	GOOD 2 GO	13	20	24	WHATEVER IT TAKES (TO MAKE YOU STAY)	TROOP	26
21	16	JOY	SOUL II SOUL	27	21	12	THE SAGA CONTINUES...	THE BOYS	18
22	25	I'VE BEEN SEARCHIN' (NOBODY LIKE YOU)	GLENN JONES	14	22	26	JUST FOR TONIGHT	VANESSA WILLIAMS	28
23	22	THIS IS THE WAY WE ROLL	HAMMER	20	23	29	BABY-BABY-BABY	TLC	32
24	11	LOVE YOU ALL MY LIFETIME	CHAKA KHAN	25	24	27	WE DIDN'T KNOW	WHITNEY HOUSTON	24
25	31	HOW ABOUT TONIGHT	EUGENE WILDE	19	25	30	NO PLACE LIKE LOVE	CHRIS WALKER	30
26	19	BABY GOT BACK	SIR MIX-A-LOT	34	26	17	COME & TALK TO ME	JODECI	17
27	33	WE DIDN'T KNOW	WHITNEY HOUSTON	24	27	21	THIS IS THE WAY WE ROLL	HAMMER	20
28	38	LA SCHMOOVE	FU-SCHNICKENS	36	28	31	IF YOU FEEL THE NEED	SHOMARI	33
29	—	USE ME	MEN AT LARGE	21	29	8	LOVE YOU ALL MY LIFETIME	CHAKA KHAN	25
30	29	WHY ME BABY?	KEITH SWEAT	49	30	37	YOU KNOW WHAT I LIKE	EL DEBARGE	37
31	40	NO PLACE LIKE LOVE	CHRIS WALKER	30	31	34	UNCONDITIONAL LOVE	ATLANTIC STARR	38
32	35	SCENARIO	A TRIBE CALLED QUEST	41	32	33	LOVE LIKE THIS	GROVER WASHINGTON, JR.	35
33	—	GIVING HIM SOMETHING HE CAN FEEL	EN VOGUE	23	33	—	JUST MY LUCK	ALYSON WILLIAMS	43
34	27	HOW DO I LOVE THEE	QUEEN LATIFAH	46	34	39	DEPEND ON YOU	BEBE & CECE WINANS	40
35	—	JUST FOR TONIGHT	VANESSA WILLIAMS	28	35	14	JOY	SOUL II SOUL	27
36	28	(IF LOVING YOU IS WRONG) I DON'T...	RHONDA CLARK	44	36	—	WARM IT UP	KRIS KROSS	39
37	—	WHATEVER IT TAKES (TO MAKE YOU STAY)	TROOP	26	37	—	NOBODY BUT YOU	DAVID BLACK	48
38	26	LOVE ME	TRACIE SPENCER	50	38	—	IT'S NOT HARD TO LOVE YOU	AL JARREAU	47
39	—	IF YOU FEEL THE NEED	SHOMARI	33	39	—	THEY REMINISCE OVER YOU	PETE ROCK & CL SMOOTH	29
40	30	MY LOVIN' (YOU'RE NEVER GONNA GET IT)	EN VOGUE	42	40	—	THE WAY LOVE GOES	BRIAN MCKNIGHT	51

## R&B SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
46 HOW DO I LOVE THEE (Tanoca, ASCAP)	42 SCENARIO (Zomba, ASCAP/Jazz Merchant, ASCAP/New School, ASCAP)
44 (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT (Irving, BMI) CPP	6 SCHOOL ME (Trycepe, BMI/Ramal, BMI/Willesden, BMI)
83 I FOUND LOVE (Number Nine, ASCAP/Tunes R UZ, ASCAP)	58 SENSITIVE LOVER (A.L.W., ASCAP/Ronnie Runs, ASCAP)
33 IF YOU FEEL THE NEED (Elm City, ASCAP/Pri, ASCAP)	16 SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP)
12 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP	87 SOMEBODY'S BEEN SLEEPIN' IN MY BED (EMI April, ASCAP/O/B/O Itself, ASCAP/Cuddie B, ASCAP/Stick Funk, ASCAP)
4 I MISS YOU (Harrindur, BMI/Joe Public, BMI) CPP	22 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP)
1 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM	97 SOMETIMES IT'S ONLY LOVE (EMI April, ASCAP/Uncle Ronnie's, ASCAP/JVA, ASCAP)
69 IT CAN'T BE FOREVER (EMI, ASCAP/Zomba, ASCAP)	92 SPRUNG ON ME (We Fly, BMI)
47 IT'S NOT HARD TO LOVE YOU (Gratitude Sky, ASCAP)	68 STILL IN LOVE WITH YOU (Irving, BMI/AI Green, BMI) CPP
14 I'VE BEEN SEARCHIN' (NOBODY LIKE YOU) (Luella, ASCAP/Warner Chappell, ASCAP/Mom & Dad, ASCAP)	78 STRAWBERRY LETTER 23 (Kidada, BMI/Off The Wall, BMI) WBM
76 I'VE GOTTA HAVE IT (Kharatroy, ASCAP/Chrysalis, ASCAP)	84 SYMPIN' (Diva One, ASCAP/MCA, ASCAP/Biv Ten, ASCAP)
99 I WANNA BE YOUR LOVE (Basement Boys, ASCAP/Shoe Soul, ASCAP)	3 TENNESSEE (Arrested Development, BMI/EMI Blackwood, BMI) WBM
85 I WANNA ROCK (Pac Jam, BMI) WBM	29 THEY REMINISCE OVER YOU (T.R.O.Y.) (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP)
27 JOY (Virgin, ASCAP/Jazzie B, ASCAP/Soul II Soul Mad, ASCAP)	5 THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dion, BMI/EMI Blackwood, BMI/Cellar Addict, BMI/Sewer Slang, BMI)
95 JUMP AROUND (T-Boy, ASCAP/Squid Assassins, ASCAP)	20 THIS IS THE WAY WE ROLL (Bust-It, BMI)
31 JUMP (So So Def, ASCAP/EMI April, ASCAP) WBM	38 UNCONDITIONAL LOVE (Jodaway, ASCAP/WB, ASCAP) WBM
28 JUST FOR TONIGHT (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Dyad, BMI)	91 UPTOWN ANTHEM (T-Boy, ASCAP/Naughty, ASCAP)
67 JUST MAKE ME THE ONE (Virgin, BMI/Eighth House, BMI/Boneless, BMI/Cool Banana, ASCAP)	21 USE ME (Trycepe, BMI/Willesden, BMI)
43 JUST MY LUCK (Kear, BMI/Inner Rhythm, BMI/Epic, BMI/Solar, BMI/Aronalde, BMI)	74 VICTIM OF THE GHETTO (Virgin, ASCAP/Rom, ASCAP/Black Doors, ASCAP/TJ, ASCAP/Pecot, ASCAP)
15 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)	39 WARM IT UP (EMI April, So So Def, ASCAP) WBM
36 LA SCHMOOVE (Willesden, BMI/CPMK, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP)	51 THE WAY LOVE GOES (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)
2 DO IT TO ME (Speeding Bullet, ASCAP) CLM	24 WE DIDN'T KNOW (Stevland Morris, ASCAP) CPP
86 DON'T BE AFRAID (FROM JUICE) (Shocklee, BMI/Nasty Man, ASCAP)	26 WHATEVER IT TAKES (TO MAKE YOU STAY) (Piggy Rat, ASCAP)
50 LOVE ME (Modern Science, ASCAP)	100 WHEN SOMEBODY LOVES SOMEBODY (AACI, ASCAP/Matchit, ASCAP/Big Kingpin, BMI/63rd St., BMI/Hot Wings, BMI/Careers-BMG, BMI)
25 LOVE YOU ALL MY LIFETIME (Arabella, BMI/BMG, ASCAP)	7 WHEN YOU'VE BEEN BLESSED (FEELS LIKE HEAVEN) (Budsky, BMI/Zuri, BMI/Eat Your Heart Out, BMI/Gamble-Huff, ASCAP/Henry Sue Mae, BMI/Mighty Three, BMI/Irving, BMI/Julie Gold, BMI) CPP
52 MONEY DON'T MATTER 2 NIGHT (Controversy, ASCAP/WB, ASCAP) WBM	49 WHY ME BABY? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donril, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP) WBM
11 MR. LOVERMAN (FROM DEEP COVER) (Worldwide, BMI/Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)	75 WISHING ON A STAR (May 12, BMI/Warner-Tamerlane, BMI)
41 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP	88 YOU CAN'T SEE WHAT I CAN SEE (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/Chad Elliott, ASCAP)
73 NEARER TO YOU (Skyyzoo, ASCAP)	37 YOU KNOW WHAT I LIKE (Rambush, MCA/ASCAP)
13 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)	10 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Milteer, ASCAP) WBM
48 NOBODY BUT YOU (Proper, ASCAP/Strange Motel, ASCAP/Greg's Groove, ASCAP)	
30 NO PLACE LIKE LOVE (Degroat & Degroat, BMI/Warner-Tamerlane, BMI) WBM	
94 NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)	
59 ONE MAN WOMAN (Gratitude Sky, ASCAP/Penzafire, ASCAP)	
61 PLEASE DON'T GO (Mike Ten, BMI)	
57 REAL LOVE (Peljo, BMI/Scottsville, BMI/Walter Simmons, BMI)	
66 REWIND (Jechol, ASCAP/EMI April, ASCAP)	
18 THE SAGA CONTINUES... (Buff Man, BMI)	

# Billboard TOP R&B ALBUMS

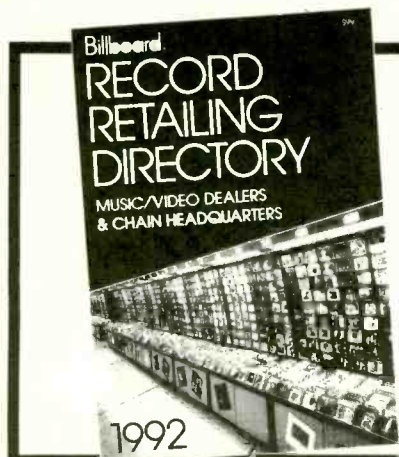
FOR WEEK ENDING JUNE 27, 1992

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ONE-STOP SALES REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	3	10	DAS EFX ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	1
2	2	1	11	KRIS KROSS ▲ 2 RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	1
3	3	2	12	EN VOGUE ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	1
4	4	4	20	R. KELLY & PUBLIC ANNOUNCEMENT ● JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
5	5	5	53	JODECI ▲ UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
6	6	8	11	ARRESTED DEVELOPMENT CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	6
7	7	7	15	TLC ● LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOHHH...ON THE TLC TIP	7
8	8	6	34	GERALD LEVERT ● ATCO EASTWEST 91777* (10.98/15.98)	PRIVATE LINE	1
9	11	12	9	CHAKA KHAN WARNER BROS. 26296* (10.98/15.98)	THE WOMAN I AM	9
10	9	10	29	MICHAEL JACKSON ▲ 4 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
11	12	11	42	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
12	10	9	30	LISA STANSFIELD ● ARISTA 18679* (10.98/15.98)	REAL LOVE	6
13	17	22	6	LIONEL RICHIE MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	13
14	13	13	15	FU-SCHNICKENS JIVE 41472* (9.98/13.98)	F.U. - DON'T TAKE IT PERSONAL	13
15	18	21	8	SOUNDTRACK SOLAR 75330/EPIC (10.98 EQ/15.98)	DEEP COVER	15
16	14	17	6	GANG STARR CHRYSALIS 21910*/ERG (9.98/13.98)	DAILY OPERATION	14
17	15	14	30	TEVIN CAMPBELL ● QWEST 26291*/WARNER BROS. (9.98/15.98)	T.E.V.I.N.	5
18	16	16	36	PATTI LABELLE ● MCA 10439 (9.98/13.98)	BURNIN'	9
19	19	19	23	MINT CONDITION PERSPECTIVE 1001*/A&M (9.98/13.98)	MEANT TO BE MINT	13
20	21	20	19	SIR MIX-A-LOT ● DEF AMERICAN 26765/REPRISE (9.98/15.98)	MACK DADDY	20
21	24	49	4	XCLAN POLYDOR 13225*/PLG (9.98 EQ/13.98)	XODUS	21
22	20	15	29	KEITH SWEAT ▲ ELEKTRA 61216* (10.98/15.98)	KEEP IT COMIN'	1
23	23	23	30	SHANICE ● MOTOWN 6319* (9.98/13.98)	INNER CHILD	13
24	25	24	56	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
25	22	18	38	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
26	26	25	10	THE COLLEGE BOYZ VIRGIN 91658* (9.98/13.98)	RADIO FUSION RADIO	25
27	27	26	18	GLENN JONES ATLANTIC 82352* (10.98/15.98)	HERE I GO AGAIN	22
28	31	35	17	CECE PENISTON A&M 5381* (9.98/13.98)	FINALLY	28
29	28	29	7	PENTHOUSE PLAYERS CLIQUE RUTHLESS 57181/PRIORITY (9.98/14.98)	PAID THE COST	28
30	29	32	7	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED	29
31	30	27	16	JOE PUBLIC COLUMBIA 48628* (9.98 EQ/15.98)	JOE PUBLIC	23
32	37	38	8	SPICE 1 JIVE 41481* (9.98/13.98)	SPICE 1	32
33	32	33	6	SOUL II SOUL VIRGIN 91771* (9.98/13.98)	VOLUME III JUST RIGHT	32
34	33	31	10	ALYSON WILLIAMS OBR 45417*/COLUMBIA (9.98 EQ/13.98)	ALYSON WILLIAMS	31
35	34	28	22	2PAC INTERSCOPE 91767*/ATLANTIC (9.98/13.98)	2PACALYPSE NOW	13
36	39	46	6	GEORGE HOWARD GRP 9669* (10.98/15.98)	DO I EVER CROSS YOUR MIND	36
37	35	30	33	HAMMER ▲ 3 CAPITOL 98151 (9.98/15.98)	TOO LEGIT TO QUIT	3
38	54	—	2	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 26620* (10.98/15.98)	TRACKS OF LIFE	38
39	36	34	37	A TRIBE CALLED QUEST ● JIVE 1418* (9.98/13.98)	LOW END THEORY	13
40	83	—	2	MARIAH CAREY COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	40
41	38	37	7	BEASTIE BOYS CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	37
42	40	42	6	MC BREED WRAP 8109*/ICHIBAN (9.98/15.98)	20 BELOW	40
43	45	53	5	GROVER WASHINGTON, JR. COLUMBIA 48530 (10.98 EQ/15.98)	NEXT EXIT	43
44	41	45	12	M.C. BRAINS MOTOWN 6342* (9.98/13.98)	LOVERS LANE	31
45	48	50	5	THE BOYS MOTOWN 6336* (9.98/13.98)	THE SAGA CONTINUES...	45
46	42	39	33	BLACK SHEEP ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	15
47	92	—	2	TROOP ATLANTIC 82393* (10.98/15.98)	DEEPA	47
48	47	47	38	NICE & SMOOTH RAL 47373*/COLUMBIA (9.98 EQ/13.98)	AIN'T A DAMN THING CHANGED	29

49	43	43	49	BEBE & CECE WINANS ● CAPITOL 92078* (9.98/15.98)	DIFFERENT LIFESTYLES	1
50	53	57	5	DOUG E. FRESH & THE NEW GET FRESH CREW BUST IT 98358* (9.98/13.98)	DOIN' WHAT I GOTTA DO	50
51	44	36	18	LUKE LUKE 91830*/ATLANTIC (10.98/15.98)	I GOT SHIT ON MY MIND	20
52	46	40	8	MELI'SA MORGAN PENDULUM 61273*/ELEKTRA (9.98/15.98)	STILL IN LOVE WITH YOU	38
53	59	78	4	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	53
54	NEW	1	1	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	54
55	52	48	13	CHIC WARNER BROS. 26394* (10.98/15.98)	CHIC-ISM	39
56	61	68	5	SHABBA RANKS POW WOW 7423* (9.98/15.98)	MR. MAXIMUM	56
57	51	51	8	RANDY CRAWFORD WARNER BROS. 26736* (10.98/15.98)	THROUGH EYES OF LOVE	49
58	56	60	6	KID FROST VIRGIN 92097* (9.98/13.98)	EAST SIDE STORY	56
59	55	61	6	BY ALL MEANS MOTOWN 6344* (9.98/13.98)	IT'S REAL	55
60	57	54	14	THE HARD BOYS A.E.I. 4120*/ICHIBAN (8.98/15.98)	A-TOWN HARD HEADS	42
61	50	44	37	PRINCE AND THE N.P.G. ▲ 2 PAISLEY PARK 25379*/WARNER BROS. (9.98/15.98)	DIAMONDS & PEARLS	1
62	93	—	2	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP	62
63	58	73	16	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS	51
64	60	56	13	POOH-MAN (MC POOH) JIVE 41476 (9.98/13.98)	FUNKY AS I WANNA BE	38
65	65	62	5	TYRONE DAVIS ICHIBAN 1135* (9.98/15.98)	SOMETHING'S MIGHTY WRONG	62
66	63	52	34	2ND II NONE PROFILE 1416 (9.98/14.98)	2ND II NONE	26
67	62	65	14	KID SENSATION NASTYMIX 7101*/ICHIBAN (9.98/15.98)	THE POWER OF RHYME	62
68	68	67	9	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS	63
69	66	66	13	DETROIT'S MOST WANTED BRYANT 4126*/ICHIBAN (9.98/15.98)	TRICKS OF THE TRADE VOL. II	58
70	67	70	5	KILO WRAP 8110*/ICHIBAN (9.98/15.98)	A-TOWN RUSH	67
71	69	69	9	CLAY D. AND THE NEW GET FUNKY CREW PANDISC 8815 (9.98/15.98)	WE'RE GOIN' OFF	66
72	49	41	38	MARIAH CAREY ▲ 3 COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	6
73	70	71	5	DAVID SANBORN ELEKTRA 61272* (10.98/15.98)	UP FRONT	70
74	71	58	29	AMG SELECT 21642* (9.98/15.98)	BITCH BETTA HAVE MY MONEY	20
75	76	59	24	SOUNDTRACK ● SOUL 10462*/MCA (10.98/15.98)	JUICE	3
76	78	75	34	CHRIS WALKER PENDULUM 61136*/ELEKTRA (9.98/15.98)	FIRST TIME	32
77	73	79	49	HEAVY D. & THE BOYZ ▲ UPTOWN 10289/MCA (9.98/13.98)	PEACEFUL JOURNEY	5
78	NEW	1	1	MEN AT LARGE ATCO EASTWEST 92159* (9.98/13.98)	MEN AT LARGE	78
79	77	77	11	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY	62
80	84	87	20	DON DIEGO ULTRAX 0502 (9.98/15.98)	RAZZ	70
81	72	64	16	BOOGIE DOWN PRODUCTIONS JIVE 41470* (9.98/15.98)	SEX AND VIOLENCE	20
82	82	85	5	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS	82
83	64	55	58	LUTHER VANDROSS ▲ EPIC 46789 (10.98 EQ/15.98)	POWER OF LOVE	1
84	80	82	34	JOHNNIE TAYLOR MALACO 7460 (9.98/15.98)	I KNOW IT'S WRONG, BUT I JUST CAN'T DO RIGHT	59
85	75	74	54	SHABBA RANKS ● EPIC 47310 (9.98 EQ/13.98)	AS RAW AS EVER	1
86	81	80	26	BOBBY "BLUE" BLAND MALACO 7458 (9.98/15.98)	PORTRAIT OF THE BLUES	50
87	85	86	11	CHOICE RAP-A-LOT 57172*/PRIORITY (9.98/14.98)	STICK & MOOVE	83
88	74	63	91	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE	38
89	86	83	12	GANKSTA N-I-P RAP-A-LOT 57160*/PRIORITY (9.98/14.98)	THE SOUTH PARK PSYCHO	63
90	79	72	31	U.M.C.'S WILD PITCH 97544/ERG (9.98/15.98)	FRUITS OF NATURE	32
91	88	76	26	JODY WATLEY MCA 10355 (10.98/13.98)	AFFAIRS OF THE HEART	21
92	96	—	2	CLUB NOUVEAU JVK 19101*/QUALITY (9.98/15.98)	A NEW BEGINNING	92
93	99	98	39	NAUGHTY BY NATURE ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	10
94	97	93	9	BEN E. KING ICHIBAN 1133* (9.98/15.98)	WHAT'S IMPORTANT TO ME	82
95	89	94	36	SCARFACE RAP-A-LOT 57167*/PRIORITY (9.98/14.98)	MR. SCARFACE IS BACK	13
96	91	89	15	CHERRELLE TABU 4005*/A&M (9.98/13.98)	THE WOMAN I AM	43
97	87	81	9	SOUNDTRACK EMI 98414*/ERG (10.98/15.98)	WHITE MEN CAN'T JUMP	48
98	95	90	7	KATHY SLEDGE EPIC 46851* (9.98 EQ/13.98)	HEART	86
99	90	91	25	BUST DOWN EFFECT 3005*/LUKE (9.98/15.98)	NASTY BITCH (CHAPTER 1)	56
100	98	—	2	THREE SHADES BROWN INTERSCOPE 92106*/ATLANTIC (9.98/13.98)	STRONGER THAN STRONG	98

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications.



## IF YOU SELL TO OR SERVICE RECORD RETAILERS—READ THIS!

Billboard's 1992 RECORD RETAILING DIRECTORY is here! This year's edition has over 7,000 completely updated record retailing and chain headquarter listings—including phone numbers, fax numbers, store buyers, store planners and lots more!

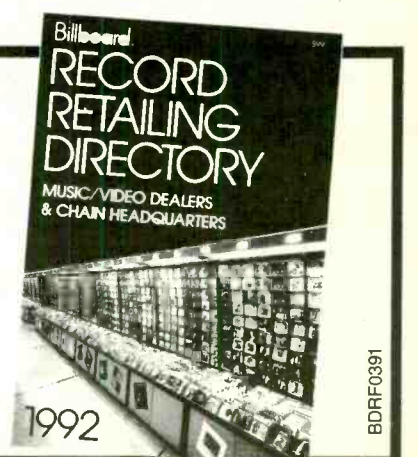
To order your copy call 1-800-223-7524 or 1-201-363-4156.

Or send check or money order for \$99 plus \$3 shipping (\$8 for international orders) to:

Billboard Directories • P.O. Box 2016 • Lakewood, NY 08701

NY, NJ, CA, TN, MA, IL & DC residents please add applicable sales tax.

Order bulk copies for your entire sales staff—Call for special rates!





# Barry Eastmond Lends His Touch To R&B Hits Producer Has Made Name Via Work With Top Acts

BY DAVID NATHAN

LOS ANGELES—Since 1985, producer Barry Eastmond's name has appeared on albums by some of contemporary R&B's most noteworthy acts. Since he first saw chart action with Freddie Jackson via seven songs on the double-platinum "Rock Me Tonight" album, the Brooklyn, N.Y.-born Eastmond has been in the studio with countless other artists. These include Billy Ocean, Jonathan Butler, George Benson, Stephanie Mills, Glenn Jones, and gospel star Vanessa Bell Armstrong. Now based in Tarrytown, N.Y., the producer recently logged a top 10 R&B hit with Capitol artist Gary Brown's "Don't Make Me Beg Tonight" and produced the Temptations single "Hoops Of Fire."

Within the last two years, Eastmond has produced the Anita Baker/Howard Hewett duet "When Will It Be," from Hewett's last Elektra album; worked with Will Downing on his "A Dream Fulfilled" set; and cut tunes for albums by Keith Washington, Phil Perry, James "J.T." Taylor, Regina Belle, Jeffrey Osborne, and Jennifer Holliday.

His production skills are included on several new Capitol projects, including Rachelle Farrell, D'Atra Hicks, and five tracks on Jackson's

next album, due for a July release. Eastmond also co-wrote and produced a song with Baker for release on a special Olympic Games compilation set due in July.

Eastmond says he got his professional start after being recommended to work as musical director for Melba Moore when he was in his late teens. "It was incredible because some nights, I'd be conducting a 35-piece orchestra, which meant calling on my years of classical study. Other nights, we'd be working in an intimate club situation," he says.

Literally just out of college, Eastmond found himself working in different capacities with Angela Boffill, Phyllis Hyman, Chaka Khan, and Noel Pointer, among others, from 1979-83. After a stint playing for the Broadway musical "Cats," Eastmond was approached by Moore to write songs for a 1984 album. Hush Management observed Eastmond's work with Moore and asked if he would work with Jackson on his Capitol debut. Eastmond has since worked on each of Jackson's three albums.

Working with Downing on his 1991 Island album "A Dream Fulfilled" gave Eastmond the chance to record with a live rhythm section. Downing had been one of Eastmond's high school students during the years

when he was a trainee teacher in college. Eastmond says he had recorded live with other artists and finds the experience "refreshing."

Among Eastmond's recently completed projects are five songs for Dionne Warwick, one of which was co-produced with the team of Burt Bacharach & Hal David. Warwick's next album is due this summer.

Regarded by many as a ballad-oriented producer, Eastmond says he does not feel he is "a mainstay on the scene like L.A. & Babyface, Jimmy & Terry or Narada [Michael Walden]," though he says he has been getting a lot of work lately.

Eastmond is due to begin work on new albums with Jeffrey Osborne and Phil Perry. "I do want to move out of the categorization as just a ballad producer," he says.

## L.A. RECORD STORES

(Continued from page 4)

burned-out store on Crenshaw Boulevard July 1. However, the reopening may have to be pushed back, because the politician who currently rents the proposed space of the temporary location has been forced into a run-off election in November.

Owners of smaller stores, most of whom were either not insured or not covered for civil unrest, have not been able to act as quickly. Robert Johnson, owner of Delicious Records, one of several independent music stores destroyed during the civil unrest, only recently finished paperwork for a loan from the Small Business Administration.

According to Johnson, the paperwork is very complex and requires old tax returns, the history of the business, projections for the next three years, and profit and loss statements.

Johnson says he is being cautious about opening at a new location. "I want to reopen for business and make sure I can stay in business," he says.

However, Johnson has no plans to leave the South Central Los Angeles area. "I don't see any reason for people to have to go to outlying suburban areas to purchase tapes and CDs," he says.

According to Sam Ginsburg, sales manager of Abbey L.A. and spokesman for the L.A. Music Relief Fund, \$112,000 has been collected to date, including a recent \$25,000 donation from MCA Records.

"As people come to us, we are determining what their needs are and helping them the best way we can," Ginsburg says. "But we won't have enough to rebuild the actual shells of the buildings. They will have to go after state and federal funding to get that kind of relief."

MCA and Uni Distribution Corp. have also pledged to hire several music retail personnel, unemployed in the wake of the civil unrest, to work for the companies during the summer.

Assistance in preparing this story was provided by Earl Paige.

Billboard® FOR WEEK ENDING JUNE 27, 1992

## Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	4	9	★★★ NO. 1 ★★★ THEY REMINISCE OVER YOU (C) (T) ELEKTRA 64773	◆ PETE ROCK & C.L. SMOOTH 1 week at No. 1
2	1	2	12	SOMETIMES I RHYME SLOW (C) (M) (T) RAL 74167/COLUMBIA	◆ NICE & SMOOTH
3	4	8	7	TAKE IT PERSONAL (C) (T) CHRYSALIS 23848/ERG	◆ GANG STARR
4	5	5	7	DEEP COVER (C) (T) SOLAR 74547/EPIC	◆ DR. DRE
5	7	10	7	LA SCHMOOVE (C) (T) JIVE 42062	◆ FU-SCHNICKENS
6	2	1	13	THEY WANT EFX (M) (T) ATCO EASTWEST 96206*	◆ DAS EFX
7	8	12	5	WHY ME BABY? (PT. 2) (M) ELEKTRA 66428*	◆ KEITH SWEAT FEAT. L.L. COOL J
8	6	3	13	TENNESSEE (C) (T) CHRYSALIS 23829/ERG	◆ ARRESTED DEVELOPMENT
9	13	16	5	DON'T CURSE/YOU CAN'T SEE... (C) (T) UPTOWN 54429/MCA	◆ HEAVY D. & THE BOYZ
10	11	11	12	BABY GOT BACK (C) (M) (T) (X) DEF AMERICAN 18947/REPRISE	◆ SIR MIX-A-LOT
11	10	9	11	SCENARIO (M) (T) JIVE 42056*	◆ A TRIBE CALLED QUEST
12	9	6	15	JUMP ▲ (C) (M) (T) (X) RUFFHOUSE 74197/COLUMBIA	◆ KRIS KROSS
13	12	7	12	VICTIM OF THE GHETTO (C) (T) VIRGIN 98635	◆ THE COLLEGE BOYZ
14	14	17	6	TRICK WIT A GOOD RAP (M) (T) PWL AMERICA 865 621*/MERCURY	◆ SYLK SMOOV
15	18	24	3	STROBELIGHT HONEY (M) (T) MERCURY 866 869*	◆ BLACK SHEEP
16	NEW ▶	1	1	WARM IT UP (C) (M) (T) (X) RUFFHOUSE 74376/COLUMBIA	◆ KRIS KROSS
17	16	22	5	EXPLANATION OF A PLAYA (C) (T) RUTHLESS 7011/PRIORITY	◆ PENTHOUSE PLAYERS CLIQUE
18	15	19	8	BUSTIN' OUT (ON FUNK) (C) (T) BUST IT 44818	◆ DOUG E. FRESH
19	21	26	3	WALK INTO THE SUN (C) (T) HOLLYWOOD 64746	◆ ORGANIZED KONFUSION
20	20	25	4	NO SUNSHINE (C) VIRGIN 98583	◆ KID FROST
21	25	—	2	BRONX NIGGA (M) (T) RUFFHOUSE 74300/COLUMBIA	TIM DOG
22	19	18	16	HELLUVA (C) (M) (T) GASOLINE ALLEY 54350/MCA	◆ BROTHERHOOD CREED
23	30	—	2	NASTEE (M) (T) ATLANTIC 85871*	◆ KWAME
24	23	23	8	EVERYBODY'S TALKING ABOUT M.C. BRAINS (C) (M) (T) MOTOWN 2158	◆ M.C. BRAINS
25	27	—	2	AIN'T TO BE F...ED WITH (C) (M) (T) (X) WRAP 105/CHIBAN	◆ MC BREED
26	28	28	3	POPPA LARGE (M) (T) MERCURY 866 733*	◆ ULTRAMAGNETIC MC'S
27	22	15	13	IF YOU WANT IT (C) (T) PROFILE 5361	◆ 2ND II NONE
28	17	14	16	HAND ON THE PUMP (C) (M) (T) (X) RUFFHOUSE 74105/COLUMBIA	◆ CYPRESS HILL
29	NEW ▶	1	1	HOME GIRL DON'T PLAY DAT (M) (T) ATCO EASTWEST 96171*	◆ YO-YO
30	NEW ▶	1	1	UPTOWN ANTHEM/GUARD YOUR... (M) (T) (X) TOMMY BOY 519*	◆ NAUGHTY BY NATURE

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.

### "SWEET SIXTEEN" REUNION OF JACK THE RAPPER'S

## ★ FAMILY AFFAIR '92 ★

Theme: "Back To Basics: The Party's Over"

Thursday, August 13th thru Sunday, August 16th

Atlanta Hilton & Towers Hotel/Atlanta, Georgia

(You CANNOT get a room UNTIL you have PRE-REGISTERED)

For Suite Reservations/Info ONLY: 407-423-2328

REGISTRATION FORM - Mail this form, completed with money order or cashier's check (NO PERSONAL CHECKS) to:

Jack The Rapper Fa '92/1900 W. Colonial Dr., Orlando, Florida 32804

PLEASE PRINT OR TYPE ALL INFORMATION (only 1 form for each person. Make additional copies if needed.)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone: (WK) \_\_\_\_\_ (HM) \_\_\_\_\_

Station/Company \_\_\_\_\_

GENERAL REGISTRATION . . . . . \$325.

(GUEST of the above same registration fee of \$325)

ON-AIR-PERSONALITY: Radio/TV. . . . . \$175

ONE GUEST per on-air-personality - same registration fee of \$175.

\*(On-Air-Personality MEANS being behind the microphone or in front of the television camera ONLY)

## PRE-REGISTRATION ONLY

D-E-A-D-L-I-N-E

For pre-registration is midnight July 24th.

Do not mail this form to Orlando after this date.

R-E-F-U-N-D

Absolutely no refunds after July 12th.

NO ON-SITE REGISTRATION

Airline Reservations 1-800-800-3932

# The Best Music Has Always Been Played On A Black Note.



Mercury Records proudly observes Black Music Month along with our exciting roster of Rhythm and Black Music artists.

Walter Beasley • Black Sheep • B.O.X. • Sharon Bryant • Class A  
Felony • Cool Keith • Devoe • Diamond & The Psychotic  
Neurotics • Dougie Dee • Ed O'G & Da Bulldog Posse • Irie •  
Kazzing • Kenya Groove • Bobby Konders & Massive Sounds •



Kooley C • Jon Lucien • Brian McKnight • M.C. Silver Fox •  
Nefertiti • Poizon Posse • James Reese • Scientifik • Shomari •  
Small Change • Sylk Smoov • Third World • Tony! Toni! Toné! •  
Ultra Magnetic M.C.s • Vanessa Williams • Angela Winbush



# Billboard

A BILLBOARD SPOTLIGHT

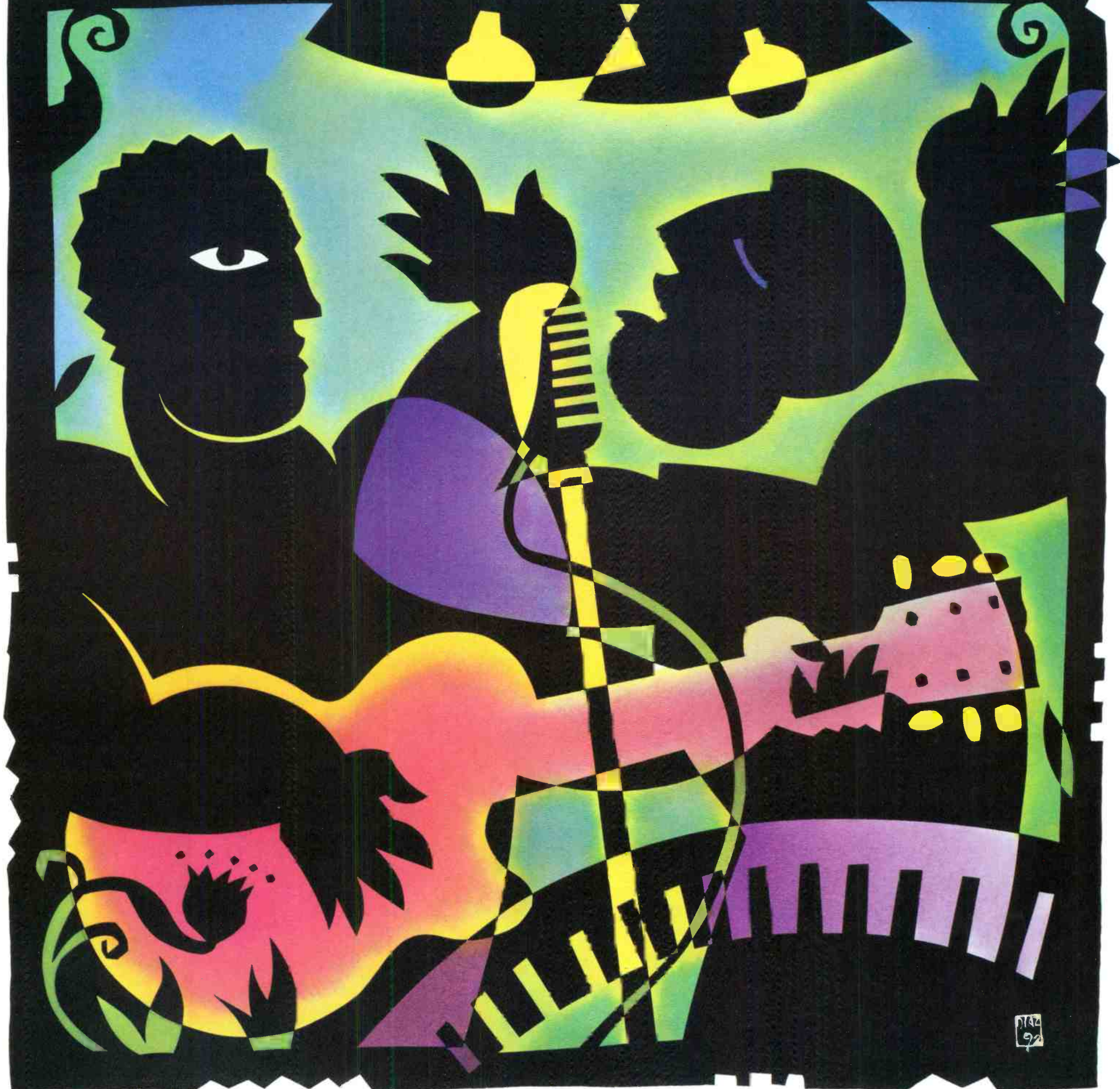


ILLUSTRATION BY DAVID DIAZ

"I can't  
be a  
pessimist  
because  
I'm



-James Baldwin

Elektra and its  
associated labels  
honor the  
continuity and  
spirit of  
Black Music,  
this month  
and every month.



Elektra



PENDULUM



SELECT

# R&B Now: Street-wise, Multi-format & Retro-Soul

BY JANINE MCADAMS

ALL BETS, AND ALL  
PRECONCEIVED  
NOTIONS, ARE  
OFF IN 1992

**R**&B music is becoming more diverse and exciting with almost every new release. As never before, it's a youth-oriented, youth-driven market with a widening scope of cross-marketing opportunities like film, television, soundtrack albums, clothing, and beyond. All preconceived notions of what cutting-edge R&B should be are being shattered this year, as R&B reconciles its blues and soul traditions with the slammin', future shock of hip-hop and steps to a higher, funkier plane.

That's why R&B vocal giants like Patti LaBelle and Luther Vandross are right now having their best years ever. Stalwarts like Johnnie Taylor, Bobby "Blue" Bland, and Ben E. King are showing strong album sales. Longtime favorites Chaka Khan, Gladys Knight, Lionel Richie, the Dells, and Randy Crawford are reigniting dormant careers. But at the same time, street-appeal newcomers like TLC, Mint Condition, Damian Dame, Highland Place Mobsters and Jodeci are exploding onto the scene with a sophisticated but gritty mix of R&B and rap. Adding spice to the stew is the exotic excitement of reggae rappers like Shabba Ranks, Super Cat, and Heavy D.

There's the smooth traditional balladry of Eugene Wilde, Gary Brown, Glenn Jones, Chris Walker, Gerald Levert and Lisa Stansfield. And the dance-floor urgency of such R&B-grounded club artists as Mass Order, CeCe Peniston and Lidell Townsell.

R&B has always driven the music industry, but that is more true than ever right now. Its swelling popularity has led to the formation of new labels, backed by significant dollars and major distribution companies, and they are already grabbing a surprising share of the competitive R&B music market. As the recession grips the nation and the consumer's discretionary dollar dwindles, record companies have become more creative



Luther Vandross: career year

and competitive in the high-stakes game of manufacturing hits.

## YOUNG GUNS

The name of the game in the '90s is youth-orientation. Even more in R&B than in the general pop/rock mainstream, young performers dominate the scene. Such artists as Shanice (19 years old), Tevin Campbell (15), Tracie Spencer (16), Another Bad Creation (10-15), the Fam-Lee (14-17), the Boys (13-17), rap sensation Kris Kross (13), Chi-Ali (15), and new Virgin Records' act Immature (10) are showcasing perfectly polished vocal and rap styles to legions of young fans who identify completely with their look and music. And young producers like Kris Kross' Jermain Dupri (19), TLC's Dallas Austin (23), Jodeci's DeVante Swing, Teddy Riley, R. Kelly, and D.J. Eddie F & the Untouchables represent a new generation of sound and skill.

Along with youth orientation in the music, the executive suites at the record labels as well as savvy artist managers are being led by under-40 executives. These young guns are people like Hiram Hicks, manager of Bell Biv DeVoe and Keith Sweat, who has just completed a

label deal with Giant that resulted in the release of the girl group Good 2 Go. Or Michael Bivins, whose Biv Entertainment company includes management of solid hitmakers Another Bad Creation and Boyz II Men. There's LaMont Boles, senior VP operations/GM for LaFace Records, the L.A. & Babyface-owned, Atlanta-based record company that has unleashed Damian Dame, TLC, and now the Highland Place Mobsters. Or there's Cassandra Mills, president of Giant's black music division, who was responsible for putting together the "New Jack City" soundtrack, a music and marketing model for the recent

(Continued on page R-12)



Jimmy Jam & Terry Lewis

**S**treetcorner culture didn't start making contributions to mainstream music with hip-hop; that honor goes to doo-wop, the spontaneous accappella harmonizing that urban teens practiced in the '50s. Like hip-hop, doo-wop made music from nothing, just lips and Adam's apples. With soulful harmonies generated by sweet melodies, doo-wop continued to be a mass market commodity until the age of disco, when flash many times found favor over substance. As MTV ascended during the '80s, fixing-it-in-the-mix waxed and doo-wop waned.

Until the '90s. Lately there's been a proliferation of new doo-wop groups: Motown's Boyz II Men, Giant's Color Me Badd and Good To Go, Uptown's Jodeci, East West's En Vogue and Men At Large, Atlantic's Troop and Rude Boys, Jive's Hi-Five, and others. But things are a little different now. These acts are taking the tradition of urban-contemporary soul harmonizing and pairing it with modern soundscapes (including new-jack swing, hip-hop and house) to create doo-wop hip-hop, a subset of the progressive R&B genre that gave us hits by Keith Sweat ("I Want Her"), Al B. Sure! ("Nite And Day") and Guy ("Groove Me").

Although it became popular with hits by Color Me Badd ("I Wanna Sex You Up") and Boyz II Men ("Motown Philly"), the first true purveyors of doo-wop hip-hop are considered to be Tommy Boy's Force MDs. With letter sweaters and a cappella harmonies, they were the Frankie Lymon & the Teenagers of the '80s. They rapped and breakdanced as well as sang. On tracks like "Itchin' For A Scratch" and "Let Me Love You," they employed the human beatbox technique and turntable cutting. (In February, Tommy Boy released a Force MDs greatest hits package titled "For Lovers And Others.")

With outside drumbeats modeled after James Brown's and harmonies influenced by the Temptations and the Impressions, Full Force's 1986



The men from the Boyz: acappella stars Boyz II Men are the latest exponents of a sound first laid down by Full Force.



debut single "Alice, I Want You For Me," was another step in the evolution of doo-wop hip-hop. Its frothy funk mix also weaved in scratching. "We've always been musical," says Full Force's Bowlegged Lou, "but our first projects as producers were Kurtis Blow and UTFO. We couldn't resist singing over hip-hop, and when we did it was a revelation—'Yo! This shit is dope.'"

Though not as direct, Timex Social Club was another important group in the evolution of doo-wop hip-hop. Its late-'80s multi-format hit "Rumors" gave singing more modernist credibility. And Timex Social Club spawned producing duo Denzil Foster & Thomas Mc Elroy, who later created En Vogue. After Timex Social Club other acts, including Guy, LeVert and Heavy D. & the Boyz, continued to bring the sounds of R&B

At left: street divas En Vogue; right, multi-platinum Jodeci

A VOCAL MELTING  
POT GETS HOT,  
LINKING TWO  
GENERATIONS OF  
STREET ARTISTS

into hip-hop, and a movement was definitely on.

"The marriage of R&B and hip-hop was inevitable," says Sean "Puff Daddy" Combs, executive director of A&R, Uptown Enterprises. "The beats we use in rap can't be disputed in any market, be it jazz, reggae or R&B. And when singers like Bobby Brown came with a rap attitude, the demographics of R&B and hip-hop became almost the same—rap demos are probably skewed slightly younger." This development prompted people like Janet Jackson and LeVert to start "renting" rappers like Heavy D. hip-hop started becoming accessible to R&B listeners and vice-versa.

With younger listeners driving these records at retail, increased radio play followed. "Adults heard them more and found that they like them because they've got true song sensibilities," says Jive senior VP/general manager Barry Weiss. "It's just that the beat is very much street."

"I had predicted this trend for a while out of optimism," says Steve McKeever, general manager and senior VP, A&R, Motown Records. "What people complained most about in the '80s was the lack of real singers. The public is always ready for them." Motown, whose legacy is built on vocal groups (the Temptations, the Supremes, the Four Tops), currently boasts one of the biggest successes in doo-wop hip-hop, Boyz II Men. This quartet has sold over four-million units. McKeever says that when he mentioned he was disappointed that Take 6 had not been accessible to younger listeners, Motown CEO Jheri

(Continued on page R-12)



## Doo-Wop Hip-Hop: the Cult of Vocal Realness

BY HAVELOCK NELSON

# The Live/Funk Revival

BY JANINE MCADAMS

REAL MUSICIANS  
TAKE UPTempo  
R&B BACK TO  
THE FUTURE

**Y**ou've turned on your favorite video channel, and lo and behold, it's Joe Public singing "Live And Learn" (Columbia). Like many groups with a carefully tended video image, these four young men clutch guitars and keyboards, and twirl sticks over drums as if they know what they're doing. Whoa—they do! They really played wrote it themselves. Wait, now here comes that stellar ballad "Breakin' My Heart (Pretty Brown Eyes)" by Mint Condition (Perspective). The video shows them getting ready for a stage gig. They pick up their instruments: live drums, guitar, bass, keys, and horn. And, sure enough, these Minneapolis brothers are playing for real. What's happening here?

It may seem odd for us to be surprised by an honest-to-goodness R&B band in 1992, but live groups fell out of fashion in the '80s, when synthesized sounds, drum machines, and MIDI programming made a one-man-band out of almost anybody, photogenic video-ready singers were in vogue, and labels were only too happy to cut down on band and touring expenses. But the new '90s emphasis on "realness" in R&B is stirring up appreciation for the old-fashioned R&B band, which we'll define as a recording group in which the members actually play instruments heard on their own album tracks.

"It has certainly drifted away," says Jann Kincaid, keyboardist of the hugely popular British groove band the Brand New Heavies,



Old CDs inspired Joe Public.

whose all-live, funky jazz fusion style on their Delicious Vinyl debut won them accolades in the States last year. "It's been the dance side of R&B that's been run by producers going into the studio with a singer. But there's always been bands like us, and now it's starting to come back. People are starting to realize that it's that it's more interesting to see a live band."

**T**he various genres commonly grouped under the broad and sometimes misleading classification of "black music" make up a formidable, fast-growing segment of the overall music marketplace. From the vantage point of any of the six major distribution companies, the task of marketing these genres requires the work of a dedicated staff headed by a veteran in the field.

Many observers credit WEA with being in the forefront of black music marketing at the distribution level, having formed its department in 1977 under the leadership of Oscar Fields. Ornetta Barber Dickerson, VP of black music marketing for WEA Corp., says, "What still makes WEA unique is that we have marketing people involved in all aspects of black music, from advertising to promotion, everything. They're not just doing store reports, they're full-blown managers who happen to be responsible for black music."

Sony Distribution's VP of black music sales, Jimi Starks, shares this philosophy of training staff to be as versatile as possible. He says, "A lot of minorities in the music business gravitate toward the A&R side. I train young executives to come into the sales side. I also want my people to be street first, so that we can continue getting to the grass-roots level."

The street approach has worked wonders for both companies. Sony broke Kriss Kross on the street and then crossed the act over to pop chart success, where its current album, "Totally Krossed Out," and lead single, "Jump," have hit No. 1 on the Billboard 200 and Hot 100 charts, respectively. Other Sony label acts that have experienced pop success after starting out with a street buzz are Cypress Hill, which Starks says is past gold and approaching platinum, and Shabba Ranks, on whom there was "a nice street buzz and then promotion jumped in and took it to a great level. These things didn't happen by accident," Starks says, crediting his staff as well as the pop promotion department for the success of these artists.



Surprising Shabba Ranks: "These things didn't happen by accident."

Motown Records, believes that while there is an opportunity for the return of live bands, there is not yet a boom. "It's been the age of the emperor's new clothes, that period we've just passed where lip synchers and others were able to get away without [true artistry]," he says. "Unfortunately technology has created a shortcut that means many talented people don't get the basic skills in music to be able to perform live. So that's why right now there's a void. There are those who have spent the requisite hours in front of a computer and a drum programmer, but not with sticks or behind a keyboard working on their chops."

The live music ethic can be attributed to a general nostalgia, a renewed back-to-basics mentality that recalls the R&B of the '70s—the age of the superband. That was the era of Earth, Wind & Fire, the Commodores, Kool & the Gang, the Ohio Players, War, B.T. Express, Rufus, Brick, Cameo (in its first incarnation as a band), and, of course, the multiple-personality, serio-comic hard funk of Parliament/Funkadelic. Meanwhile James Brown, the hardest working man in show biz, constantly performed with his own cast of hard-funkin' characters,

"We went through the whole track-date, lip-synching phase where the artistry was lost and we were looking at the quick easy buck," says Wendell Greene, director of A&R for Giant Records. "Now a lot of labels are looking at longevity for their artists, investing in artist development. When I was coming up there were acts like Earth, Wind & Fire, Lakeside and Parliament, who sold albums and toured. In order to have some life they had to play." Greene points to Giant's development of the South African-born, Australian-bred band Jabulani and an upcoming series of live showcases for them. "More acts are going on the road and playing in front of people, letting people see them as a real performance entity."

Steve McKeever, senior VP of A&R/GM for

Brit-funk fusioners the Brand New Heavies



At WEA, Barber Dickerson notes that Atco/East West's En Vogue has had enough pop success that its second outing did not require the kind of nurturing at R&B outlets that the group's debut did. "Two years ago En Vogue would have required that special attention, but on this album, from all indications, we're seeing pop activity that I never saw before," she says. "It's not like we have to beat up anybody. They're on another level. This could be the one to take them over the top."

The 18-month-old PolyGram Label Group also has its own black music marketing department. Senior director of black music marketing James "Jazzy" Jordan, who joined PLG a year ago, says one of the department's recent success stories is XClan, which sold 250,000 units out of the box and debuted on the Billboard 200 at No. 31. Another recent winner for PLG is PM Dawn, which Jordan says has sold approximately 800,000 units on its Island debut. Indie retail is especially important to PLG, and to black music marketing departments in general. Jordan got his start in the business at retail, owning and operating a mom-and-pop outlet. He says, "Our indie brothers and sisters are the

backbone of the industry; that's where every record starts."

people like Fred Wesley, Maceo Parker, and Bootsy Collins. These innovative superbands put an emphasis on hard funk, fusion jazz, and rhythm & blues traditions in a self-contained band format. They wrote and arranged their own music, which included thumping bass, live drums, jazzy percussive horn sections, and a soulful, charismatic singer in the spotlight.

The influence of these classic bands on the new generation of performers is clear. "It's coming back around," says Dwayne Wiggins, whose second album as a member of Tony!Toni!Tone!, "Revival" (Wing), specifically revived much of the soul and funk sounds of the '60s and '70s. "There's a lot of R&B groups now: Mint Condition, they really have a hardcore live sound; Joe Public is live; even (rap group) Arrested Development brought it back to what soul music is about. For so long, music got so commercial and digital, it got technical."

Wiggins is currently producing the group Kenya Groove on his own Boom City label (with distribution through Mercury); his label deal originally evolved from his dream of a new R&B group called Boomtown. "I wanted to make it big, large, massive band," he says. "I wanted to have me a Parliament, but without the characters—two guitar players, a fat horn section, two bass players. But then I decided to make it a production company."

Acts like the Gap Band, the Ohio Players, Parliament, and Earth, Wind & Fire also influenced Joe Public. "That was the funkier stuff around," says Jake, guitarist of the Columbia band whose first single, "Live And Learn," mixed acoustic instrumentation with hip-hop beats and a strong message. "Right now we've got a lot of the old CDs that we listen to, that was some of the most

(Continued on page R-14)

backbone of the industry; that's where every record starts."

Sony's Starks echoes that concern for indie retail: "We've made third-party accounts in particular aware of releases that they may not have been aware of. Since most of these accounts buy through one-stops, a lot of times things slip through the cracks. Our people make the indies directly aware of the product by making POP and promos for in-store play available to them."

Similarly, Barber Dickerson says, "We go beyond the call of duty to get street awareness started, especially with rap, where we often don't have the luxury of airplay. All the majors are becoming very aggressive and focused in their marketing of black music. In the last two years the rest of them have come on board as far as positioning people to do this kind of marketing."

A particular area of interest for black music sales and marketing execs is the imminent conversion of Billboard's R&B charts to Soundscan piece-count methodology. Starks says Soundscan will give the charts added credibility: "A lot of games are played now for positioning of records. We won't have to do that anymore, and I look forward to it. What Soundscan will do is give us a legitimate chart."

Jordan also welcomes SoundScan, saying, "It will allow us to put our time and energy into records that are really happening and maybe stop chasing some pipe dreams." But perhaps most importantly for lower-level

(Continued on page R-14)

HOW HAS THE  
BUSINESS OF  
GETTING R&B  
INTO THE STORES  
CHANGED?

## Black Music Marketing Matures

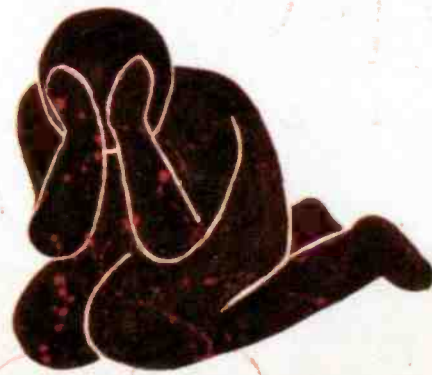
BY PAUL VERNA

# THE SPOTLIGHT ISSUE.

CLUTCHES • STARTERS • SHOCKS • N...

AIR  
CONDITION

Stop the Violence



All Men Were Created Equal

Writ-serve: a media library of Wide World Photos, Inc.



COLUMBIA

**W**hile R&B as a music form has expressed itself in many different ways through the years, there has been one truth that has remained constant throughout: nothing beats a good, solid ballad. From slow drag tunes like Johnny Ace's "Pledging My Love" to James Brown's heartfelt "Try Me," from Garnet Mimms & The Enchanters' "Cry Baby" to Percy Sledge's "When A Man Loves A Woman," all the way through to today's "quiet storm" favorites like Tony Terry's "With You," Will Downing's "I Try" and Lisa Fischer's "How Can I Ease The Pain?," ballads have helped launch many a successful career.

In recent times, the popular theory among executives involved with African-American music is that ballads are much harder to promote and take much longer to break at radio. And certainly, where the first single by a new R&B artist is concerned, the consensus has been that an uptempo tune is more likely to be added at urban radio's limited playlists with far more speed than a ballad. But times are changing and with the advent of Black Adult Contemporary stations and the increased popularity of the "quiet storm" format, record companies are finding more and more success with R&B ballads. For instance, recent Billboard Hot R&B Singles charts include everything from Glenn Jones' "I've Been Searchin'" to newcomer Gary Brown's "Don't Make Me Beg Tonight," Troop's "Whatever It Takes" to Shanice's "Silent Prayer" alongside Rhonda Clark's "If Loving You Is Wrong" and The Isley Brothers' "Sensitive Lover."

Talking with a cross-section of major artists, hit producers, prominent A&R and promotion executives reveals some interesting comments on the impact and importance of ballads at the present time. One thing's for sure: though new musical fads and trends come and go, those good old slow songs are here to stay.

Freddie Jackson's hit singles ("Rock Me Tonight," "You Are My Lady" and on through to 1991's "Do Me Again" and "Main Course") have virtually all been ballads: "Ballads have given my career longevity and have meant that I've been able to work continuously," he says. "Although I've had some wonderful uptempo songs on each album, my public has demanded the slow ones. For my new album, we had a million great songs to choose from—it's great to find that I'm getting some beautiful love songs now from young writers, who are 18 or 19. If being known primarily as a balladeer is a restriction, it's a good one. I mean, with twelve No. 1 records, it's not bad!"

OBR/Def Jam recording artist Alyson Williams went the traditional route when "Raw," her first album was released in 1989, with two uptempo tracks as initial singles. While they both proved somewhat successful, it was the ballad "Just Call

# Ballad Magic

BY DAVID NATHAN

## THE FINE ART AND SMOOTH SCIENCE OF R&B'S SLOW BURN

My Name" which really laid a foundation for the New York-born singer: "There was initially some confusion because 'Jeep Talk' and 'My Love Is Raw' were hip-hop oriented tunes. When 'Just Call My Name' came out, my album was at No. 98 on the charts. It started climbing and it was on the strength of that one song that the album stayed on the charts for seventy weeks! I think the company wanted to put it out as a first single but they were a little afraid of what the response might be. The fact is that it's become like an anthem for me and has legitimized me as a performer because people now know I can sing!"

As a member of the group LeVert, as a producer in his own right and more recently, as a solo recording artist, Gerald Levert has become known for his skill as a ballad man, something he just may have inherited from his father, Eddie Levert of The O'Jays, considered one of R&B's premier balladeers: "With (the group) LeVert, we tried to be funky and once radio puts you in that ballad mode, it can hinder you when you want to do other kinds of music. Through songs like '(Pop, Pop, Pop)

Goes My Mind,' we have been pigeon-holed to some degree and we do have an audience that's more mature. And in some ways, that's made me old before my time! With our touring situation, when we want to be out there with a young group like Kriss Kross, everyone puts us with The O'Jays, Patti (LaBelle) and Gladys (Knight). Of course, the other side of that is that because of our ballads, we'll always be able to work."

"There's no question that 'Baby Hold On To Me' (duet with father Eddie) played a very important part in pulling the album through and making it a No. 1 album. From a producer's perspective, because of the success with slow tunes, everyone expects me to just cut ballads. Whenever I try something different, people say, 'no, no, give us one of those LeVert ballads.' Now, with the artists I'm managing and producing (like Men At Large), I have the chance to do those different kinds of music."

Hitmaker Narada Michael Walden has been responsible for ballad hits for a slew of artists including Whitney Houston, Mariah Carey and Lisa Fischer. "Ballads involve the most expression and give me and the artist an opportunity to

(Continued on R-14)

Troop will do Whatever It Takes



# Indies Work Word of Mouth

BY ABBIE KEARSE

## BUILDING THE PERFECT BUZZ STILL THEIR TURF

**I**ndependent record companies have always banked on intuitive skills and sheer sweat to make and break their artists. Labels like Next Plateau, Priority, Tommy Boy, Profile, Violator, Rap-A-Lot, 4th & Broadway, Ichiban and numerous others, have not only taken over the R&B and rap charts, but the pop charts as well.

Sometimes one of the biggest differences between the indie and major labels is the amount of capital put upfront into marketing a new record, leaving the independents to pull their own mental resources together by depending mostly on word of mouth. Eddie O'Loughlin, President of Next Plateau Records agrees, "The kids have a network that is really remarkable and it's of major importance to us. Sometimes people know about certain artists just through school and if the record's good, people will start talking about it. The major labels have that access as well, of course, but it seems like they do it in a more sophisticated fashion."

Monica Lynch, Tommy Boy president since 1985, explains how word of mouth helped break Naughty By Nature's hit "O.P.P.": "We built a buzz just by doing goofy things like those 'O.P.P.' stickers and the Naughty By Nature boxer shorts."

Handling rap marketing differently than R&B, Cory Robbins, who started Profile Records with Steve Plotnicki in 1981, says he looks for the word at ground level to break a hip-hop act. He elaborates, "I see it all the time with rap records where we can put out two rap albums and do the same amount of promotion for them, spend the same amount of money to set them up, and one can sell \$300,000 in the first two months and one could sell \$20,000. Which means it's the quality of the record and if it's just a record people love, then they'll tell everybody they know about it. We deal a lot with kids who bring it to school and their classmates hear it during lunch and others might play the tape in their car or Walkman. Rap is really focused on word of mouth."

In 1992, some independents are either still being affected by or just recovering from the recession. Although artists on major labels felt it most through the lack of attendance during the '91 summer concert season for their top acts, indies who had a great year say they could have done better. O'Loughlin, who had achieved massive record sales in 1991 with hits Salt-N-Pepa's "Black's Magik," assesses, "To tell

you the truth, I think the recession had an effect on the label: our sales are probably up only 10-15% even though we had some gargantuan hits over the past year." Lynch notes the recession did not disturb Tommy Boy's profits, "1991 was definitely our biggest gross year, but I will say emphatically that it's not a scenario that we take for granted. Fortunes rise and fall very quickly in this business and I think that the recession caught up with the music industry as a whole a little later than other industries."

Playing a hot hand, Tommy Boy has just entered into an intriguing joint venture with former S.O.U.L. and Def Jam executive and co-creator of Public Enemy, Bill Stephney. Stephney will serve as President/CEO of his own label to be distributed by them, called Stepsun Music Entertainment. "We like Bill's point of view on things," says Lynch, "I think

he's someone who is adventurous enough to try something different—he's much more the leader than the follower."

That pressure, according to Robbins is huge and I'm not kidding! I have to keep finding good new artists to sign and hope that my artist are a success and stay a success. Sometimes we don't sign anything for months and then all of a sudden we find three things in two weeks."

O'Loughlin admits sometimes he hits an A&R dry spell, "About two years ago the choice seemed to be either nasty gangster rap, which we don't do, or house music, which was getting tired at the time for my ears, so there was a little bit of a lull musically." But as O'Loughlin points out, passing up new artists for fear of the unknown could prove to be deadly for an independent. Well, maybe not so much deadly as embarrassing: O'Loughlin now admits he was one of the first to get a chance to sign Doug E Fresh, when he received a demo of "The Show" and now rather ruefully explains his reason for the rejection: "At the time, I didn't think we could do rap music. It felt kind of weird passing on it, but it felt even weirder when it became a hit." ■



**Gerald Levert:** "Once radio puts you in that ballad mode, it can hinder you when you want to do other kinds of music"

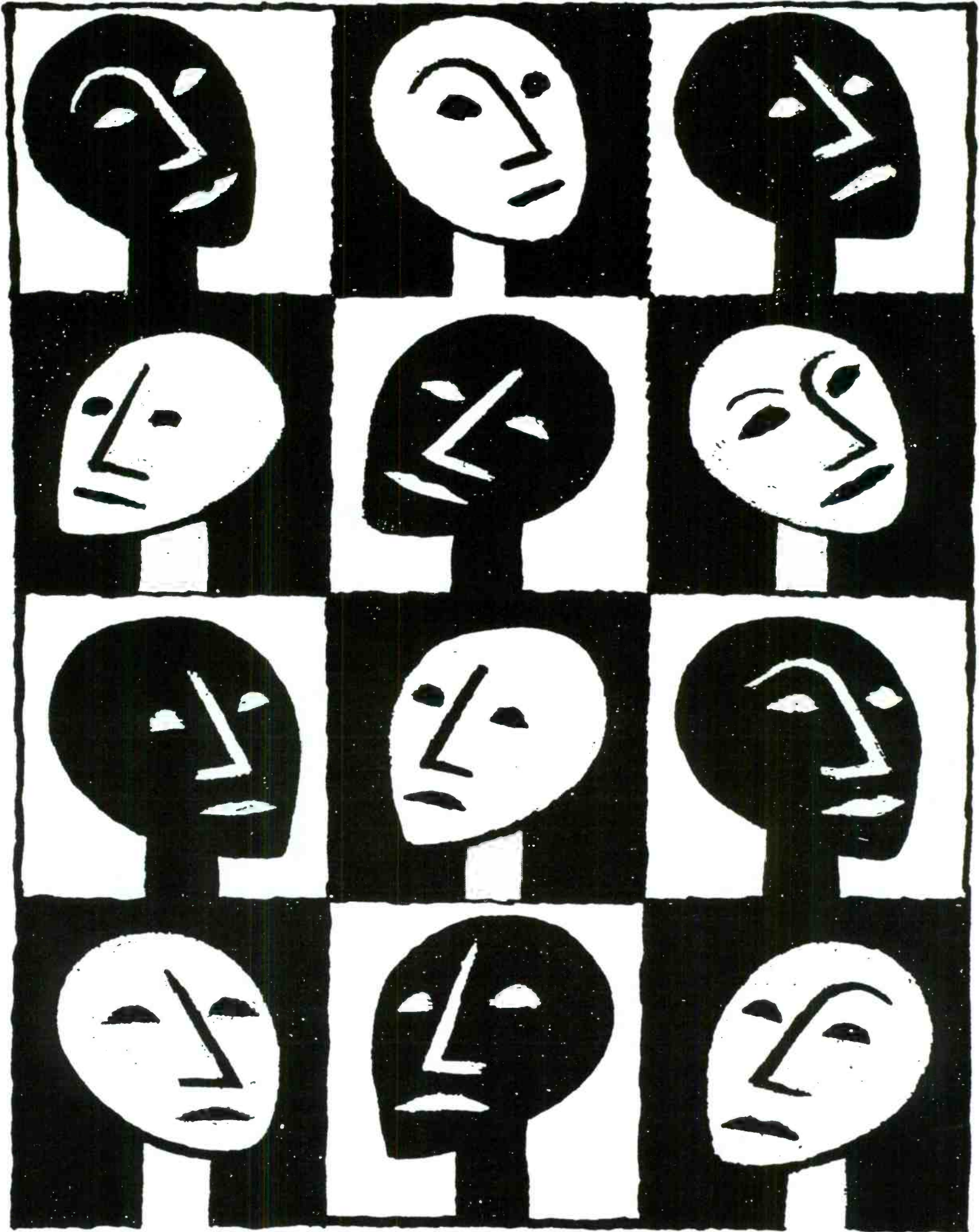
**Alyson Williams:** "It legitimized me as a performer."



**Having Easy-E and D.J. Quik produce helped create a buzz for Penthouse Players Clique.**



There is power in music



And hope in listening.



"Epic" Reg. U.S. Pat. & Tm. Off. Marca Registrada. / is a trademark of Sony Music Entertainment Inc. © 1992 Sony Music Entertainment Inc.

# Video: a Key Ingredient for R&B Success

BY MELINDA NEWMAN

## INNOVATIVE WAYS VIDEO IS BEING USED TO BREAK BLACK ARTISTS

**V**ideo has always been considered an integral part of most R&B and rap artists' careers, but over the past year labels have relied even more on the medium to help break a song. To that end, more and more often videos are being serviced to programmers far in advance of the radio release. In addition, different versions of clips are frequently produced to increase the likelihood of play.

The reason for the added emphasis is the increasing power that video outlets have displayed in exposing artists. Among the top national outlets that labels consider essential are, first and foremost, BET, as well as interactive channel The Box, MTV's "Yo!MTV Raps" and "Fade To Black" programs, VH-1's "The Soul Of VH-1," and Fox's "Pump It Up." Local and regional shows like "Video Music Box" and "Powerplay" are also considered vital. "Out of the box, BET is very effective," says Jeff Newman, director of video for Mercury Records R&B Music Group. "They are still able to lend support to unknown new acts. They give you a broad reach and credibility with radio."

"The rap shows are especially important," says Mark Ghuneim, director of video promotion for Columbia Records. "You don't have to build a buzz on a video before 'Yo!MTV Raps' or the other shows go with it because they know the kids are expecting it. The

rap shows tend to go in unison with something. They know right away if an artist is going to be embraced and they don't play chart games."

While MTV devotes less hours to R&B and rap videos than many outlets, its overall impact remains great because of the channel's wide reach. "There are other outlets for exposing R&B and rap music so that may create less of an urgency for MTV to break these acts," says Matt Farber, VP of music programming. "But we're definitely part of the mix and we encourage labels to include us in the development because we have specific areas where we can do just that."



Jody Watley, a multiple-mixer

### THE EARLY VIDEO GETS THE AIRPLAY

The result of all this activity has been an increase in video production. "Three years ago when I was at BET, I saw a lot less R&B videos," recalls Newman. "Rap has grown the most because a few years ago The Box still wasn't national, 'Rap City' wasn't on and rap was not as much of a mainstay on a lot of formats as it is now."

In many cases, these clips are serviced to programmers weeks before the single goes to radio as a way to build a story—two most recent examples have been "Take Time" by Chris Walker and TLC's "Ain't 2 Proud 2 Beg." "Two months before 'Take Time' went to radio, the label sent the video to us exclusively," says Lydia Cole, director of music programming for BET. "With TLC, we got the video four months in advance. By the time the single went to radio, it had gotten so much video exposure that it debuted very high on the charts."

In fact, Cole notes, BET was so successful in helping break TLC that the label, LaFace, asked the channel to quit playing the video so much because retailers were getting barraged with requests for the record which wasn't available yet.

That formula is one Newman is using with Mercury act Shomari. "By getting the video to programmers six weeks before it goes to radio, we'll have a tale for radio," he says. "We plan to break this act through video because they have charisma and good looks that come across on television."

While some labels service clips by new artists to programmers far in advance of radio, Motown tends to service clips by its superstars early so radio is especially eager for the song. Generally vid-

eo programmers are sent clips two weeks before the song goes to radio simply to give them enough time to program the clip in conjunction with radio. However, as Mark Keene, national video/dance promotion director at Motown Records, notes, a buzz is often created by servicing a video by a hot artist a little earlier. "A three-week window is what I'm looking for on an act like Another Bad Creation or Johnny Gill; that way viewers will be calling radio to request the record by the time the station has it."

Labels also use video programmers to break records that they never expect to have a great radio response. "Cypress Hill has to be one of our most glaringly obvious ones recently," says Ghuneim. "The video community embraced

this act with open arms and helped propel them past gold. The support base at the local and regional show level was incredible. Radio support was minimal at best; but we know it wasn't a radio project so we didn't expect radio to be there."

### IT'S IN THE MIX

Concurrently with labels servicing videos earlier, many record companies are producing different versions of clips to maximize exposure. "Video has become such an important marketing tool that in a lot of people's opinions, spending \$5,000 or \$10,000 to get a different version on the clip so that the song will get additional exposure is a lot more valuable than other marketing means," Newman says.

If an R&B song contains a rap, it's now customary for a video version without the rap to be made to cater to outlets that don't play rap. Additionally, remixes are routinely done for clubs and outlets to help avoid burnout. "We're having huge successes with remixes," says Les Garland, VP of programming for The Box. "We'll launch one version and when it gets Top 10 or Top 20 in our requests, we'll introduce the remix. We start offering them both and combine the number of calls they each get; that's how Sir Mix-A-Lot became our most requested clip."

Columbia credits different mixes of Joe Public's "Live And Learn" with extending the life of the record. "We made one version with the rap, another one without, as well as a 12-inch version," says Ghuneim. "All three worked within their own right, but then outlets that we weren't expecting to play the other versions began playing them, which lengthened the clip's life."

For BET and MTV, different versions can mean exposure on specific shows that would otherwise not play the clip. Cole cites recent examples of multiple versions of clips by Jody Watley, Keith Sweat, and Salt-n-Pepa that all received play on different BET programs. "I would encourage labels to keep making different versions to maximize exposure," Cole says. "It's cost-effective if it's planned during the original shoot. For example, Salt-N-Pepa's 'You Showed Me' had only a few different scenes in each clip; what was basically different was the audio. In cases like that your main cost is the editing; if you have to go out and reshoot at a later date, it's not cost-effective."

While the different mixes are generally viewed as a good thing and can add to the programming life of a clip, both programmers and labels realize the pitfalls of such practices. "One of the things



TLC's video came early

I keep hearing from kids buying records is that the song on the album isn't the same version as the one they hear on the radio or see on The Box," says Garland. "They'll hear it and go to the store and won't be able to find the one they heard. In the end, the consumer is pissed off and I don't know how good that is for anybody."

That's one reason Motown shies away from remixes and

alternate versions, Keene says. To persuade programmers to keep playing a clip that shows signs of burnout, Motown will generally run a contest or giveaway built around an act. "Remixes or different versions happen occasionally, but it's definitely not the norm here," Keene says. "I think they confuse the consumer because

people put out remix videos that aren't available at retail."

### BLUES IN A BLACK WORLD

Despite all this activity, budgets for many R&B and rap video clips often remain below their pop counterparts. "I often ask why that is. Whether I'm spending \$5000 or \$100,000, it's the same amount of work," says Newman. However, he doesn't see budgets increasing. "Last year was not a good year financially for a lot of labels, and we're always looking to be frugal. The idea is to make a good cost effective video for the debut and then get more money for the next clip if the first one's a success."

A byproduct of lower budgets is that labels are often willing to use less experienced directors because the risks aren't so high.

"I'm always looking for fresh talent, specifically in the black community," Newman says. "I've often been successful in that and the result is I get a good video for less money and the directors or crew members get a video for their reel."

Such practices address one of the largest concerns in the video community—the difficulty black directors and crew members have had in breaking into the business, much less having the same opportunity for jobs as non-minority video makers. About 18 months ago, the Beverly Hills branch of the NAACP got involved with the issue and began meeting with labels and non-minority-owned production companies in an effort to increase black participation.

The results have been evident. Two job fairs, one held on each coast, brought several hundred potential minority crew members to the attention of production companies. A minority directors showcase, held last November during Billboard's Music Video Confer-

ence, also exposed labels and production companies to the wealth of black talent available. The increased awareness led to a doubling of the number of videos that were directed by minority directors last year over the previous year. Michael Fletcher, head of the NAACP's music video task force, says the emphasis in upcoming months will be on increasing the number of black acts who hire black directors or black-owned companies to handle their music videos.

According to black directors, the situation is improving, but there is still work to be done. "It's frustrating for me and some of the other black directors that black artists don't support us more," says director Paris Barclay, who also heads Black & White Television. "But I feel that's changing. Michael Jackson let John Singleton do 'Remember The Time,' and if he goes to another black director to do another cut for this album, it could really open things up." While Barclay has yet to direct a video for Michael Jackson, he recently completed the new clip for Janet Jackson and Luther Vandross's duet. "What we've been saying all along is that we hope black artists will consider us for work; not necessarily choose us—we're not trying to blackmail anyone."

Director Millicent Shelton doesn't particularly see the improvement Barclay has. "This is a very racist industry," she says. "It's very difficult getting jobs as a black director. Black directors do black artists, they do R&B and rap. They tend not to do rap and R&B artists with video budgets over \$100,000. As soon as the artist starts to cross over and the budget starts to exceed \$100,000, the black director that brought that artist up is no longer considered for the video." ■



Cypress Hill got a big video boost



Keith Sweat also used alternate clip versions well.

**GENUINE SOUL**



**THE LEGACY OF BLACK MUSIC**

**RHYTHM & BLUES**

**JAZZ**

**GOSPEL**

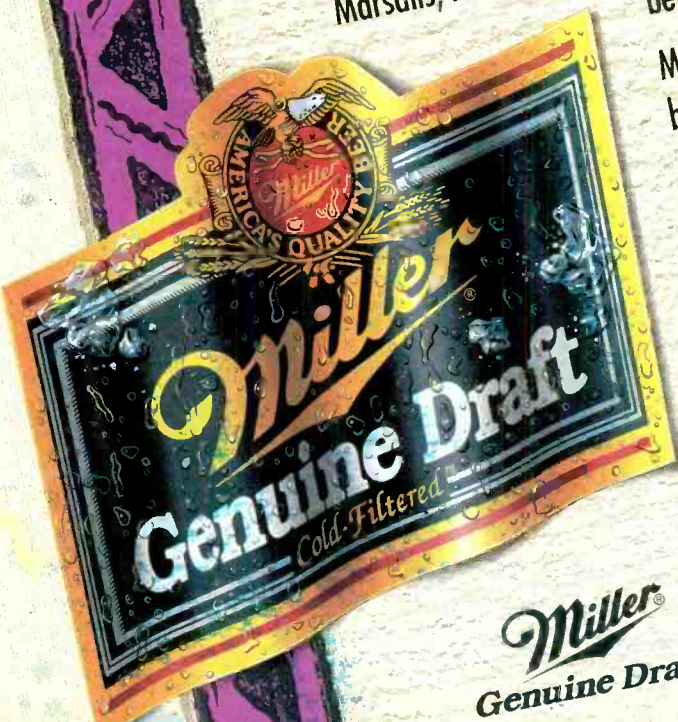
**SOUL**

**MILLER GENUINE DRAFT PRESENTS  
GENUINE SOUL: THE LEGACY OF BLACK MUSIC**

Miller Genuine Draft is pleased to present a one-of-a-kind recording, "Genuine Soul: The Legacy of Black Music", in support of Black Music Month. African-American music has played a very important and vital role in America's history, reaching and influencing people all over the world. Available as a CD or cassette, this limited edition recording features top African-American artists primarily performing original songs! You can listen to a wide range of artists including MC Lyte, D-Nice, Third World, Branford Marsalis, Al Green and Patti Austin, just to name a few...tracing the evolution of Black music from be-bop to hip-hop, rhythm and blues, new jack swing and contemporary gospel.

Miller Genuine Draft is proud to support the celebration of Black Music Month, by offering everyone the opportunity to hear and experience this history-making recording. Look for details at participating retailers. A portion of the proceeds from the sale of "Genuine Soul: The Legacy of Black Music" will be donated to The Thurgood Marshall Scholarship Fund, providing merit scholarships to the 36 historically Black public colleges and universities throughout the country. Look for details at participating retailers.

**FOR DETAILS ON ORDERING CDs AND CASSETTES  
CALL 1-800-MILLER 9**



**Miller  
Genuine Draft**



Jana Productions a Division of Strachan • McDuffie Communications Group



Miller Brewing Co., Milwaukee, WI

# Major Labels Stay Hyperactive

BY DAVID NATHAN

**W**hile the gloomy economy may have had an overall effect on record sales across-the-board, major labels report that for the most part both new and established R&B acts continue to generate substantial income. Executives at most companies admit that the market continues to be somewhat overcrowded, with a substantial increase in the number of developing acts now jockeying with tried-and-tested artists for radio exposure. In many cases, labels are beginning to exhibit a little more caution in adding to already-strong rosters, and artists with the potential for longevity are more in-demand. But the general mood among execs is still solidly upbeat, as labels look for another strong year for their R&B acts.

According to Merlin Bobby, Sr. VP of A&R, Atco EastWest is now in gear as a full-service major label with "a manageable roster" enabling greater concentration on artist development and selectivity in new signings (like Gerald Levert and En Vogue). British act Simply Red scored another gold album with "Stars," its label debut, and rap act Das Efx's first LP



Sister Souljah, rap's TV rep

"Dead Serious" is approaching gold status spurred by a No. 1 rap single. Upcoming releases include new albums from Yo-Yo, Ten City and dancehall reggae artist Snow, with product due from Miche'le, Cindy Mizelle (back-up vocalist with Luther Vandross) and Lynch Mob. Atlantic has also enjoyed a strong year, according to Richard Nash, Sr. VP of Promotion & Marketing, Black Music. Mainstream R&B acts Glenn Jones (with his label debut "Here I Go Again") and Skyy (leading off with a Top 20 single "Over And Over" from their second Atlantic LP); First Priority rap act M.C. Lyte (scoring with hit singles "When In Love" and "Poor Georgie"). Currently, Atlantic is high on Troop, which Nash says "is a major priority act" whose follow-up to their gold-plus debut LP is entitled "Deepa." The label is also working a second Skyy single and Glenn Jones' "I've Been Searchin'" single. Upcoming are Kwame's new LP, "Nastee," and new rap act K-Solo, a second Rude Boys LP, and debuts from Proven Innocent, 411, A.D.O.R. and M&M. Nash is also excited about Nona Gaye (yes, Marvin's daughter) and Here & Now (both Third Stone acts) and a key August release from Chuckii Booker.

With successful debut albums from Special Generation and B. Angie B. (both released on Capitol through a prior agreement) creating a firm foundation, Bust It, a joint venture between superstar Hammer and Capitol Records, kicked off last October with the second album from Oaktown's 3.5.7. which spawned the hit single "Honey." Senior VP and General Manager Ron McCarroll says the label is enjoying current success with Doug E. Fresh & The New Get Fresh Crew whose "Doin' What I Gotta Do" LP, is receiving strong reaction. Current priority projects for Bust It are debuts by balladeer David Black ("Lovin' Ain't Easy") and new group Ho Frat Ho! The label will also bow first sets from The DBG's and singer/rapper NAIF, with key sophomore albums from Special Generation and B. Angie B. expected by September.

With superstar Hammer racking up over four million sales domestically with "Too Legit To Quit"; gospel favorites BeBe & CeCe Winans moving towards platinum status with "Different Lifestyles"; The Whispers' label debut "More Of The Night" at gold status; Tracie Spencer scoring five hit singles from her close-to-gold second album; and the launch of Phil Perry with a No. 1 R&B single, "Call Me," Capitol is coming off one of its hottest years, according to Step Johnson, Sr. VP and General Manager, Black Music. Current releases include the second Mellow Man Ace LP, a second Beastie Boys single from the "Check Your Head" LP; Little Shawn's "The Voice In The Mirror" album; and a follow-up to the "Don't Make Me Beg Tonight" R&B hit single from newcomer Gary Brown. On the horizon are Freddie Jackson's fourth album and the label debut of Full Force, as well as D'Atra Hicks and a new act called Portrait.

Eddie Pugh, Sr. VP of R&B & Jazz Promotion at Columbia

WHO'S ZOOMIN'  
WHOM, WHERE,  
AND WHAT'S  
COMIN' NEXT

reflects that the label has had a number of major successes this past year. Aside from Mariah Carey's triple-platinum "Emotions," Columbia effectively re-established Peabo Bryson in the marketplace with the Grammy-nominated No. 1 R&B single "Can You Stop The Rain" from the chart-topping album of the same name. In the rap arena, Ruffhouse act's Cypress Hill's self-titled gold LP and Tim Dog's "Penicillin On Wax" have done extremely well, with Dog now on a third single "Bronx Nigga." Likewise, Ruffhouse's Kriss Kross has given the label an across-the-board smash with two-million selling single "Jump" and the album, "Totally Crossed Out." Vocal duo Mass Order is creating noise, while State Of Art, the first act on Spike Lee's 40 Acres & A Mule label, is generating strong interest with the "State Of The Community" album.

Def Jam and Rush Associated Labels, distributed by Sony Music, have been at the center of a flurry of activity this past year, notes label President David Harleston. Aside from Public Enemy's platinum-plus "Apocalypse '91...Enemy Strikes Black," which expanded the band's audience, Harleston mentions the formation of the DJ West label and the initial signing of three acts, and through RAL, the introduction of The Fam-lee on JMJ Records in February and rap chart-topper Terminator X's product on Chuck D.'s Providision Records. Current product includes a new single from Alyson Williams, Nice & Smooth's album "Ain't A Damn Thing Changed" on RAL, and The Fam-lee's "Runs In The Fam-lee." Due this summer and fall are albums by EPMD on RAL, Total Look & The Style, a female quintet from Providision/RAL, M.C. Serch (of 3rd Bass) on Def Jam and DJ West acts The Boss, M.C. Mel-low and M.C. Sug.

Elektra's last twelve months have been full of accomplishments in the R&B and rap arenas. Ruben Rodriguez, Sr. VP of Urban Music for the label and President/CEO of Pendulum lists Lisa Fischer's first project (which spawned the Grammy-winning No. 1 single "How Can I Ease The Pain"), Keith Sweat's two No. 1 R&B singles from his platinum "Keep It Coming" LP, and the launch of Pendulum Records with singer-songwriter Chris Walker's two top 10 R&B singles as key accomplishments.

With much-respected act The Brand Nubians, Pete Rock & C.L. Smooth and groundbreaking Leaders Of The New School, Elektra is establishing a strong presence in the rap marketplace. Currently, the label is hot with product by Meli'sa Morgan, whose Pendulum debut LP "Still In Love With You" has spawned the top 5 R&B single of the same name. Out now is Del Tha Funkee Homo Sapien's "Dr. Bombay" cut and Pete Rock & C.L. Smooth's "Mecca and The Soul Brother," and innovative U.K.-based artist Ephraim Lewis is the subject of an across-the-board campaign with the "Skin" LP as a focal point. Due soon are new albums from Chubb Rock (through Select), Grand Poobah with a solo LP and the Pendulum debut by Dignable Planets. Major albums by Teddy Pendergrass, Howard Hewett and possibly Anita Baker are also anticipated by year's end.

At Epic, a mix of superstar acts, developing artists and new signings have all contributed to an excellent year. Hank Caldwell, Sr. VP, Black Music, notes that Michael Jackson and Luther Vandross led the pack, with Shabba Ranks emerging as the first successful reggae/dancehall artist at a major label. Tony Terry also provided the label with a radio staple in the

song "With You" from his self-titled best-selling second LP. From the Solar/Epic soundtrack for the movie "Deep Cover," Dr. Dre is scoring on the rap charts, while Ruthless act Po, Broke & Lonely is charting with its debut LP "No Money, No Honey." Kathy Sledge and Calloway are also current priorities along with two new Solar/Epic projects, Times 3 and 3rd Avenue. Later in '92, Caldwell expects new product from Luther, Babyface, Sade, Shabba Ranks, Tony Terry, The Deele (on Solar), Alex Bugnon, Eric Gable and Compton's Most Wanted (all on Orpheus).

Having evolved from a licensed deal with Arista and RCA to a fully independent label, distributed through BMG, Jive is thriving with a range of new acts and strong sales on developing and established artists, according to label Sr. VP and General Manager, Barry Weiss. Beyond continuing success with D.J. Jazzy Jeff & Fresh Prince, Boogie Down Productions and A Tribe Called Quest, Jive has also broken new acts R. Kelly & Public Announcement with a gold LP

("Born Into The '90's"), FU-Schnickens, Pooh-Man (MC Pooh) and Spice 1. Immediate priorities include a new Too Short LP, the Underground Kids (a rap group from Texas), Mr. Lee, and 2 Too Many. A Hi-Five single is due in July with an album set for August. Jive's Weiss also expects the first Billy Ocean album in four years, featuring tracks produced by R. Kelly.

Continuing its R&B dominance, MCA has had a good year, says President Ernie Singleton. Three of its premier female vocalists, Patti LaBelle, Gladys Knight and Jody Watley had strong albums, with Knight launching her solo career via "Good Woman" and Labelle earning her first Grammy award with her gold LP with "Burnin'." Singleton notes that the "Juice" soundtrack featuring several rap & R&B stars also proved the launching pad for Guy's Aaron Hall, whose first solo LP is due on S.O.U.L. Records at the end of '92.

Unquestionably, Motown has had a banner year, notes Harry Anger, the label's Chief Operating Officer. Launching the careers of Another Bad Creation (a double platinum album) and award-winning Boyz II Men, with a four-million-plus selling debut; giving Shanice a No. 1 pop and R&B smash and enjoying a gold LP with Stevie Wonder's "Jungle Fever" soundtrack have all contributed to the label's meteoric rise. Projects from Diana Ross and The Temptations did well and Lionel Richie's "Back To Front" LP point to the mix of established and developing acts at the label. Current projects generating strong reaction are the label debut from By All Means, the new Boys LP and M.C. Brains's new album. Due shortly are sophomore efforts from Milira and The Good Girls, and new Gerald Alston LP. Anger also mentions a second album from singer Dee Harvey and several spin-off projects from the Boys.

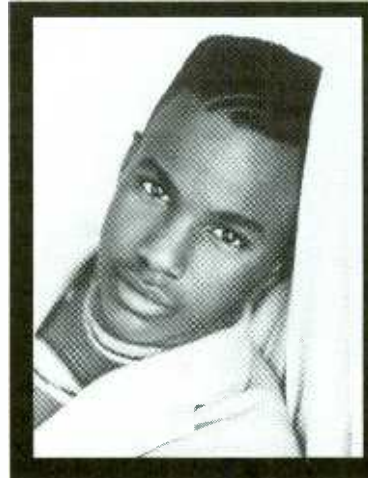
Skip Miller, Sr. VP, Black Music, RCA Records Label plans to build on the company's success with male vocalist Gene Rice and dance music act Black Box. The label is strong with a new Cooly Live single, with product due from Me Phi Me, which Miller describes as "big beat poetry and acoustic rap." Tyler Collins' self-titled sophomore LP is a major priority as is Martha Wash's label debut set for September.

At Zoo (distributed by BMG), Jesus Garber, VP of R&B Promotion mentions the new level of acceptance that Philadelphia International artist Phyllis Hyman has received as a result of a staunch label commitment. Upcoming is the Dell's first album for Philadelphia International, produced by Gamble & Huff in time for the group's 40th anniversary. Due in the near future is Tongue Twister, rap acts N.F.B. and Mark Money, the new group Voices,

(Continued on page R-12)



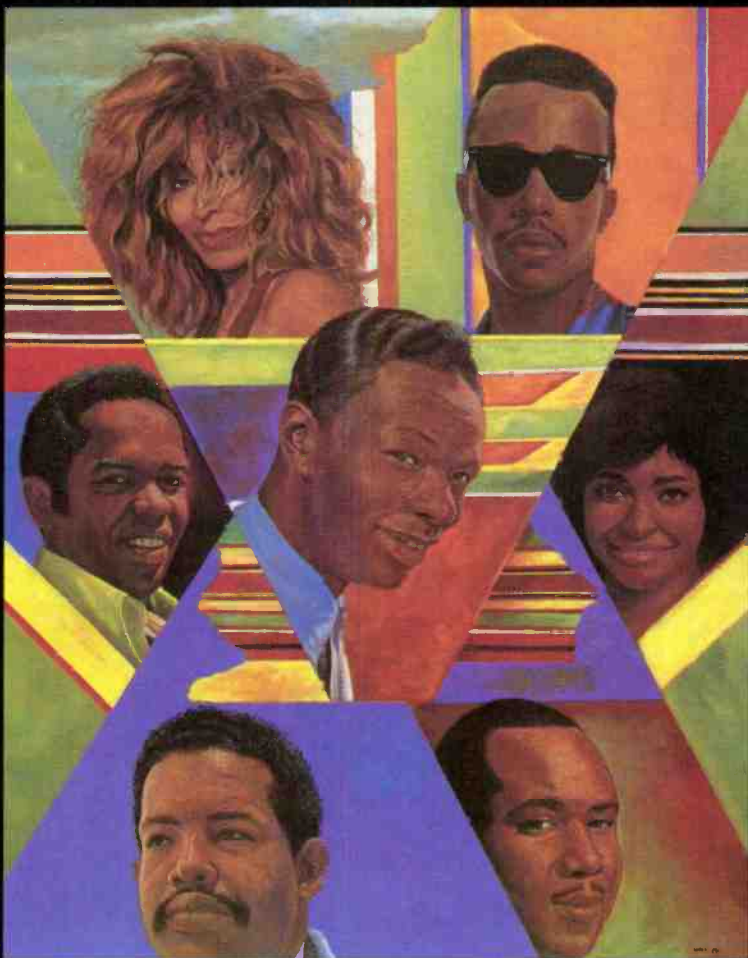
Funkateers Skyy hit the top 20.



Teen hearthrob Tevin Campbell

Hot producer R. Kelly and Public Announcement





PAINTING: RICHARD WYATT

# CAPITOL RECORDS

CELEBRATING FIFTY YEARS OF GREAT MUSIC  
 1942 - 1992

**CAPITOL** ADEVA / BEMSHI / GARY BROWN / TISHA CAMPBELL / JOEY DIGGS / RENEE DIGGS  
 RACHELLE FERRELL / FULL FORCE / HAMMER / D'ATRA HICKS / DENEATER HILL  
 FREDDIE JACKSON / KING TEE / LITTLE SHAWN / MELLOW MAN ACE / MARC NELSON / PHIL PERRY  
 PORTRAIT / THE SCOTTS / TRACIE SPENCER / TINA TURNER / THE WHISPERS  
 BEBE & CECE WINANS / YOUNG M.C.

**BLUE NOTE** BOB BELDEN / JOEY CALDERAZZO / KEVIN EUBANKS / BENNY GREEN  
 JOE LOVANO / BOBBY McFERRIN / GREG OSBY / MICHEL PETRUCCIANI / DON PULLEN  
 LOU RAWLS / DIANNE REEVES / JOHN SCOFIELD / TONY WILLIAMS

**BUST IT** DAVID BLACK / B ANGIE B / TERRENCE DAVIS / THE DBGs / JOEY B. ELLIS  
 DOUG E. FRESH / TRINA JOHNSON / TYNETTA HARE / HO FRAT HO! / NAIF / OAKTOWN'S 3.5.7  
 PAROLE / TREASURE REDMOND / SPECIAL GENERATION

**MANHATTAN** HOLLY COLE TRIO / ELIANE ELIAS / RICHARD ELLIOT  
 EVERETTE HARP / STEVE SMITH & VITAL INFORMATION

**WORLD PACIFIC** TANIA MARIA / MARISA MONTE



**Doo-Wop Hip-Hop**

(Continued from page R-10)

Busby pulled out the demo of "Motown Philly," Boyz II Men's debut single. "It had the basic musical elements of a strong arrangement and real singing, plus it was keyed into the sounds of today," says McKeever. "It was a natural."

Boyz II Men, whose follow-up singles are "It's Hard To Say Goodbye," "Please Don't Go" and "Uh Uhh," are on tour with Uptown's Jodeci, whose hip-hop remix of the ballad "Come And Talk To Me" recently went gold. "That attests to the strength of the genre," says Combs, whose change of context infused the tune with rough rap samples from EPMD's "You're A Customer" and the Honeydrippers' "Impeach The President."

But no matter how well that single is being accepted, Columbia staff producer and VP of A&R Randy Jackson doesn't see loops as the key to the success of either Boyz II Men or Jodeci. "The smooth ballad 'Stay' is what sold their album," he says. "And the big song on the Boyz II Men album was 'It's So Hard To Say Goodbye To Yesterday,' which had no music at all. It kind of reminded me of 'Tender Love,' the Force MDs' hit produced by Jimmy Jam & Terry Lewis. The world can never have enough good singers or musicians."

Which may be why Capitol signed Full Force, even though since their debut they've been associated with Columbia. "We were one of the first hip-hop bands," says Bowlegged Lou. "And our name symbolizes how we come at you live." Capitol senior VP, A&R, and general manager Step Johnson, who inked Full Force's new deal, says, "They don't get much better than Full Force. They've done a lot for other acts but they've not quite been there for themselves like they should've." Bowlegged Lou says that when Full Force worked on their new album, "Don't Sleep," they did no outside projects. When the record hits retail racks later this year they will put all of their energies into promoting it. "We're fusing jazz, hip-hop and R&B into one this time," says Bowlegged Lou, adding that the first single will be "Quickie."

Thomas McElroy calls the music he and his partner Denzil Foster make for En Vogue, Tony! Toni! Tone! and others "a blend of street mechanics, jazz, pop and classical sensibilities." It's basically hip-hop. En Vogue vocalist Maxine Jones says "I never envisioned myself singing over hip-hop and it's

still difficult for me to do so. It still amazes me when Denny and Tommy come up with melodies to fit those type of tracks."

Though it's a boom, most labels hope doo-wop hip-hop doesn't become a fad. As Jive's Barry Weiss says, "We're committed to the genre, but we're not committed to flooding the marketplace. We're only committed to looking for true artists, period." ■

**R&B Now: An Overview**

(Continued from page R-8)

spate of multi-artist black film soundtracks.

Other young guns now blazing are Kevin Fleming, who is president of Perspective, the A&M-distributed label of hot producers Jimmy Jam & Terry Lewis; Ed Eckstine, president of Mercury Records, which has introduced popular rap acts Black Sheep and Ed O.G. & Da Bulldogs; Russell Simmons, whose Rush Communications empire includes rap breakthrough label Def Jam and the Rush Associated Labels, as well as a film and television arm; and Andre Harrell, whose Uptown Records has captured the sound of urban streetwise youth by introducing Jodeci, Mary J. Blige, and earlier, Guy and Heavy D. & the Boyz, and who produced the film "Strictly Business" and its attendant soundtrack.

**SOUNDTRACK FEVER**

Record companies are taking advantage of a noticeable boom in Hollywood: films with African-American themes, actors and directors that can have mass-appeal and make money with a general audience. By populating the soundtrack with a number of highly popular artists performing new music, labels are creating projects that practically sell themselves, independently of whether the film does good box office or not. In fact, soundtracks have even become the established high-end vehicle for exposing a label's debut acts.

After the phenomenal breakthrough of "New Jack City," which introduced the world to Color Me Badd in 1991, three eagerly expected new pictures follow this formula. One is "Class Act" (Giant), featuring stars like Monie Love, B. Angie B., and Kid'N'Play. The second is "Mo' Money" (Perspective), featuring Janet Jackson and Luther Vandross with BBD and Ralph Tresvant, Color Me Badd, M.C. Lyte, Public Enemy,

Johnny Gill, and more. And there's also "Deep Cover" (Solar/Epic), which features Calloway, Shabba Ranks, Po' Broke & Lonely, and others.

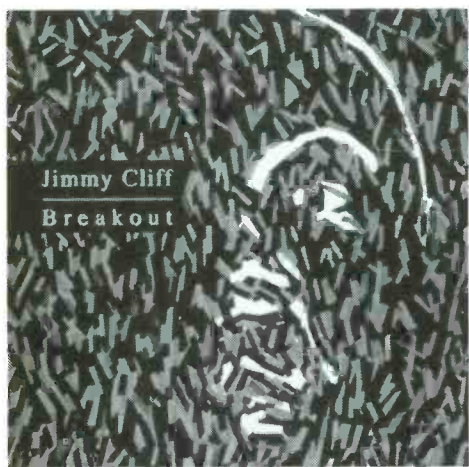
Some soundtracks from movies that have come and gone are still being worked, like "Juice" (S.O.U.L.) which saw Aaron Hall's "Don't Be Afraid" reach No. 1 in April; and like "Strictly Business" (Uptown), which has the currently hot single "You Remind Me" by Mary J. Blige. With the film-associated album projects "Do The Right Thing" (Motown) and "Boyz N The Hood" (Qwest) having done well at retail, the industry is currently preparing for the upcoming Eddie Murphy vehicle, "Boomerang" (LaFace), which will feature tracks by A Tribe Called Quest, Grace Jones, P.M. Dawn, L.A. & Babyface, and others.

**SOUL & SPIRITUALITY**

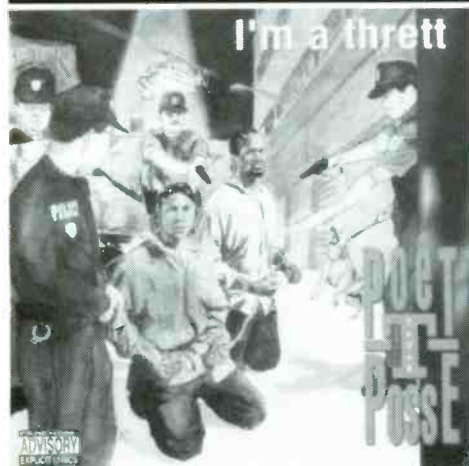
As they say, what goes around comes around. Once again we're hearing the word "soul" used to describe R&B music. But in the '90s, the word has more than one meaning. It can denote the back-to-basics approach to rhythm, to live instrumentation, and to gospel-inflected vocals born of the African-American experience that hark back to the vocal traditions of Baptist choirs, blues shouters, swing crooners, and jazz stylists.

In the new decade of R&B music history, "soul" is also the contemporary gospel stylings of the enormously successful BeBe & CeCe Winans or Sounds Of Blackness, or even the prayerful and earnest rapping of Arrested Development. It is in the retro grooves of new-generation rockers Prince, Lenny Kravitz, Geoffrey Williams, the Family Stand, Fishbone, and 24-7 Spyz; in the "Family Groove" of New Orleans performing institution the Neville Brothers. It is in the voice of Rhonda Clark, reviving "If Loving You Is Wrong, I Don't Wanna Be Right." It is in the voices of the plethora of new young male balladeers whose tender stylings carry forward the legacy of Marvin Gaye, Clyde McPhatter, Z.Z. Hill, Percy Sledge and other great love men of the past.

With so many innovators on the scene drawing from blues, folk, jazz, rock and swing styles, R&B has become more diverse and multi-textured. True "soul" is now the revival and celebration of the great R&B traditions within the framework of contemporary music culture as we forge ahead, with more new artists aware of the musical past and ready to pay homage to it. ■



**JIMMY CLIFF 'BREAKOUT'** 7 3333 35808-2/4  
INCLUDES: 'PEACE,' 'I'M A WINNER,' 'BREAKOUT' & 'ONENESS'



**POET-T POSSE 'I'M A THRETT'** 7 3333 35813-2/4  
INCLUDES: 'I'M FROM THE ROC,' 'I COME PREPARED,' 'I'M A THRETT' & 'HE'S WATCHING YOU'

**IN CELEBRATION OF BLACK MUSIC MONTH  
JRS RECORDS**

IN ASSOCIATION WITH THE MUSIC GROUP, INC.  
IS PROUD TO PRESENT NEW MUSIC BY

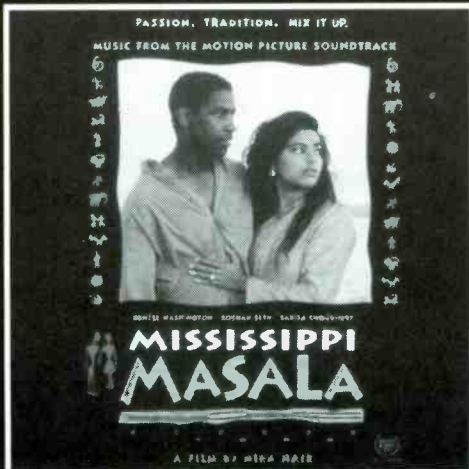
**JIMMY CLIFF  
SHERMAN HEMSLEY  
MEN WITH CHARM  
POET-T POSSE**

AND

THE SOUNDTRACK FOR THE MOTION PICTURE  
**'MISSISSIPPI MASALA'**

**MISSISSIPPI MASALA** 7 3333 35809-2/4

INCLUDES: ORIGINAL SCORE BY L. SUBRAMANIAM  
& SONGS BY OTIS REDDING, KEITH SWEAT, MARION WILLIAMS,  
THE AFRIGO BAND & MORE



**MEN WITH CHARM 'MWC'** 7 3333 35814-2/4  
INCLUDES: 'THE GAME,' 'NEVER FORGET,' 'SHARI' & 'GIRLFRIEND'

**SHERMAN 'DANCE'** 7 3333 35815-2/4

INCLUDES: 'EVERYBODY'S GOT AN ANGEL,' 'DANCE,' 'LOUIE LOUIE' & 'NOTHING CAN STOP THIS FEELING'



**JRS RECORDS**  
7758  
SUNSET BOULEVARD,  
HOLLYWOOD,  
CA 90046

SHERMAN

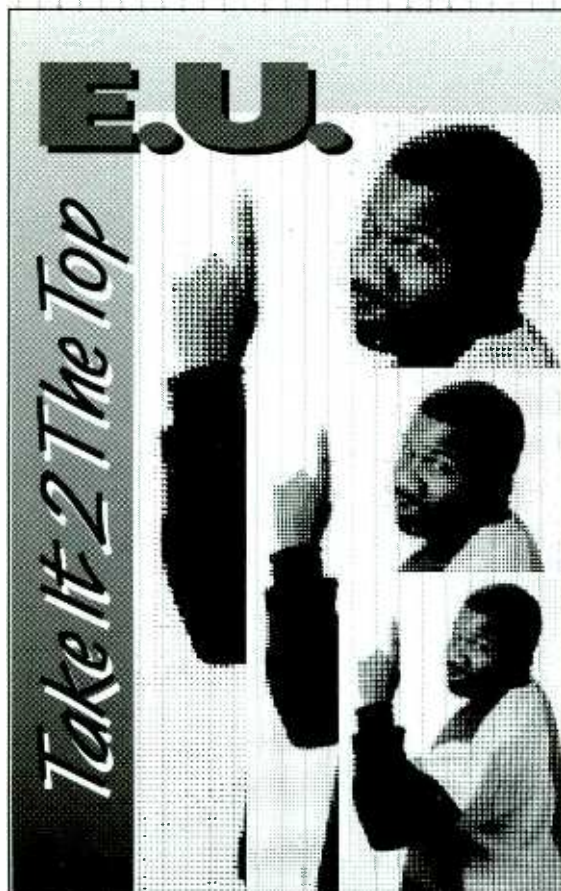
if we don't **listen** we'll never **hear.**

the atlantic group



© 1997 Atlantic Recording Corp. A Time Warner Company

# From GO-GO to Hip-Hop to Rhythm & Blues...The E.U. Family Celebrates in Bringin' you the Music that's Black by Popular Demand!



12" Single - TB 0001-1

Maxi Single - TB 0001-4

## TAKE IT 2 THE TOP The Hype New Single From The Band That Brought You "DA BUTT"

If this new single is not on your desk or in your rack call the E.U. Hotline  
**1-800-234-8009**

Look for E.U. on tour this summer! Call now for tour dates!

5601 Lundy Drive,  
Lanham, MD 20706  
Fax: 301-577-8502



### LIVE MUSIC

(Continued from page R-4)

influential music. We see that style coming back again and hopefully we can be leaders in bringing some of it back."

As Wiggins mentioned, another major contributor to the live music revival is rap music's continued exploration and revival of funk music through sampling and imitation. Digital Underground, De La Soul, Del Tha Funkee Homosapien, N.W.A, and Ice Cube are among the many who have used Parliament grooves as the basis of their raps; cool jazz tracks featuring acoustic bass and brass sounds have enlivened tracks by artists as diverse as Queen Latifah, Tribe Called Quest, Pete Rock & C.L. Smooth, Cypress Hill, the Geto Boys, FU-Schnickens, Black Sheep, and the U.M.C.'s, to name a few.

"Rappers started bringing that whole sound back around," says Wiggins. "Theirs was a more back-to-roots approach. They had the real drums, the jazzy feel, the nitty-gritty funky stuff, and you see more rappers bringing back live musicians. They have crossed together, live music and hip-hop. Music is definitely taking a groove for the better, getting back to real instruments."

"I do see live instrumentation more on the hip-hop side because they are using the sound," says David Kahne, senior VP of A&R for Columbia. "And we are hearing more bands in development using more pop/soul influences from the Chambers Brothers, Jimi Hendrix, the Spinners and the Four Tops. There's more of a sense of melody overall, whether in a bass-line or a vocal."

A prime example in the Brand New Heavies' new "Heavy Rhyme Experience Vol. 1" album featuring the band playing live behind rappers Main Source, Gangstarr, Kool G. Rap, Black Sheep, Ed O.G., 3rd Bass, and others. "The rap community was the first audience to be really hip to us right away," says BNH's Hammer. The "Heavy Rhyme Experience" project came together after a gig BNH played at New York's S.O.B.'s club last summer. "There were [rap artists] who wanted to come down and jam with us, and it turned into a jam session. The whole thing was like a big party, and it made us realize that we should put something down to document it."

The return to an "organic" sound in rap may be a combination of inspiration and basic economics, with labels and original artists cracking down on the use of sampling. "It's getting to the point where artists can't get around some of the sampling laws," says Fishbone's Kendall Jones. "Some people like the idea of creating something totally new. Some people will do the same old thing with synthesizers and such, and there's nothing wrong with that, but as black music becomes more and more progressive, it will no longer be a trend. It makes me happy to see more people play more instruments."

The black band concept has never truly died. Through the '80s, the success of the Minneapolis sound engendered by Prince & the New Power Generation and the Time encouraged legions of young black garage bands to try their luck in the industry, while Prince's influence and involvement brought forth Jesse Johnson, Mazarati, the Family, and Tamara & the Seen. Other bands like Ready For The World, Maze, Atlantic Starr, E.U., and the S.O.S. Band are just a few of those self-contained R&B bands that met with success during the '80s. And the band ethic was certainly never lost by rock enthusiasts. With the renewed reclamation of rock by black bands like Living Colour, 24-7 Spyz, Fishbone, the Family Stand, and others, band fever has been growing since the mid-'80s.

"We never gave up on that connection," says Fishbone's Kendall Jones, who plays guitar. "We were always into that music, not just the funk R&B, but the black rock 'n' roll artists who never got respect. We keep that perspective that black

people are innovators, we're not willing to go out and be the next Guy, we want to do something different. And the support is coming slowly and surely."

There have been economic reasons why the multiple-member, self-contained band is rare in R&B. Bands must split contractual fees, recording advances, publishing, and royalties among the members. The cost of putting five to ten people—or more—on the road with live recording equipment in a touring situation is phenomenal. That is, if the band can be booked. In a market that does not provide enough venues for live R&B performers, whether or not to form or sign a large band becomes a question of cost-effectiveness.

"I would love to think that bands were coming back, and I think that the public is ready to embrace more live bands. So in that sense I think there's a huge window of opportunity for live bands, but there's many factors standing in the way of making a full-fledged, immediate comeback," says Motown's McKeever. "One being the lack of performance venues to play in, the expense of putting a band on the road even if those venues existed, and even most importantly, the lack of young musicians coming up who know how to play an instrument. I think Joe Public and Mint Condition are the exception, unfortunately."

"Venues—that's the major problem," says Giant's Greene. "When more live bands are signed, that will destroy the illusion that you have to have five R&B acts on a bill in order to sell tickets. I would like to see a band work and build up an audience regionally before they get signed. If R&B bands did that they would have more of a built-in audience base, like rock bands. I would compare them to a Crosby Stills & Nash; they don't have an album but they can still tour."

The Brand New Heavies, who play live frequently in the U.K., have only played a handful of live gigs in the States. Says Jann Kincaid: "I don't think there's enough of an audience for live R&B music. The music is divided up too much in radio and in programming and on TV as well [into different genres]. There's probably not enough venues that promote black music, and the way things are set up at radio it's sealed off."

John McClain, senior VP of A&R for Interscope Records, is also pessimistic about the full-fledged return of R&B bands. "I'm not sure if it's coming back. The art form is kind of diminishing with the sampling and a lot of the rap," he says. "It's easier for kids not to be musicians, that's why you see people like Wynton [Marsalis] who are musical elitists and look down on commercial music. With technology, it's easier to not play than to play. Kids don't want to take the time and earn the calluses studying music. They want to be L.L. Cool J."

"The problem is unless we start developing more musicians, we'll be out of [the live music scene]," McClain continues. "White kids are still playing and going to guitar institutes of technology to improve. Unless we put some type of special premium on being a musician, it will be lost."

"Kids are growing up believing that 'Me Myself And I' was the original song," says Fishbone's Jones. "That's not De La Soul's fault. It's a reeducation thing that has to happen. But little by little, it's changing." ■

### MUSIC MARKET

(Continued from page R-4)

sales and marketing reps at the six majors, the advent of Soundscan could threaten jobs that consist mostly of doing store reports, according to Barber Dickerson. "Once the Billboard [R&B] charts convert to Soundscan methodology, it'll be tough to justify someone's position if they're just doing store reports. These positions need to be broadened." ■



## STARTRAK RECORDS OUR FAMILY IS MAKING AN IMPACT

JAMIE LA RITZ

JAMIE LA RITZ JULY 1991

MIND BODY AND SOUL

new single "Concrete Jungle" June 1992

UP BEAT BOYS

BREAKIN' BARRIERS - DEBUT ALBUM JULY 1992

LONNIE LISTON SMITH

MAGIC LADY OCTOBER 1991

PIECES OF A DREAM

COMING - JULY 1992

DR.EASE AND THE EASTOWN POSSE

ON D'n L Records  
DEBUT ALBUM EASE DROPPIN' APRIL 1992

JAZZ M/C & D.J. K.M.K.

ON L.A. 101 RECORDS  
DEBUT ALBUM BROTHERHOOD APRIL 1992

Member of  
NAIRD



**A TRIBE CALLED QUEST**  
**BOOGIE DOWN PRODUCTIONS**  
**JONATHAN BUTLER**  
**Art Banks**  
**Spice 1**  
**Too \$hort**  
**Public Announcement**  
**MIKE DAVIS**  
**D-NICE**  
**Wanna Be G**  
**FU-SCHNICKENS HI-FIVE**  
**Mr. Lee**  
**Billy Ocean**  
**Pooh-Man**  
**U.G.K.**  
**CELEBRATE BLACK MUSIC MONTH**  
**JUNE 1992**  
**JIVE**

**Jive Records: At The Center Of It All.**  
**Celebrating Black Music Month, Twelve Months Of The Year.**

When it comes to teaching youngsters how to read, General Foods has never been at a loss for words. Or at a loss for inspired literacy programs.

Their Reading Rocket workshop, for example, has been instrumental in instilling a real fondness and desire for reading in primary school children.

In addition, their Partners in Change, Jello Jigglers program, Star Serve, Maxwell House Learning Center, and involvement with Literacy Volunteers of Westchester County have greatly impacted the literacy problem

as a whole. Recognizing the importance of community service in the workplace, General Foods has supported programs like these since 1958.

This is the kind of corporate activism that the Points of Light Foundation hopes to promote. The Foundation is an independent, non-profit organization founded in 1990 to encourage community service. Like General Foods and other businesses that promote public service, we are committed to

solving serious social problems on a local level, with innovative solutions.

And even though employees are often required to give time to these social programs during working hours, companies have reported only positive effects on their businesses, such

as enhanced employee self-esteem and morale, and improved leadership and teamwork.

With the participation and support of our nation's businesses, we know that real progress

can be made in solving local social problems (as General Foods has demonstrated).

To learn more about corporate involvement in community service, please call the Points of Light Foundation at 1-800-888-7700. You're probably well aware of how desperately your community needs your help. There's no need to spell it out for you.

**TEACHING PEOPLE  
TO READ CAME  
NATURALLY TO  
GENERAL FOODS.  
THEY'VE BEEN  
DOING IT FOR YEARS.**



*Heart-throbbin', finger poppin', hip hoppin',  
mellow-rockin', easy listenin', reminiscin'...*

The music's

# GROOVIN'

on **BET!**

- *Video Soul*® • *Rap City*® • *BET on Jazz* • *Video LP*
- *Midnight Love* • *Video Vibrations* • *Soft Notes*



*Check your local cable guide listing.*

## BALLAD MAGIC

(Continued from page R-6)

express what's in our hearts," he says. "Most beautiful ballads are simple and are sung with such sincerity, and it can be scary to do things in a simple way because they can be perceived as corny. I can think of some great sessions where we were doing ballads, like Lisa's 'How Can I Ease The Pain?' or Mariah Carey with 'I Don't Wanna Cry,' which was like 10 on the Richter scale of emotion. And there was Whitney Houston's 'One Moment In Time,' which she recorded after performing for ten nights at Wembley in London, or watching Shanice sing 'I'm Cryin'."

Detroit-based producer Michael J. Powell has worked with some of R&B's finest vocalists including Anita Baker, Gladys Knight, Randy Crawford and David Peaston. "People in the business know me best for my ballads and that's not a problem for me," he says. "When I'm cutting ballads, I try to go for 'live' musicians. I also like to use real strings and I recently did that on a session with a new A&M artist Rodney Mansfield. And it definitely makes the music much richer. Apart from anything else, ballads keep the publishing end of the business alive because they have a longevity while uptempo songs tend to stay on the charts for a while, then they get replaced. Ballads also provide the opportunity to express many different kinds of moods: melancholy, romantic and so on, and they're more challenging to record. I can think of particular sessions which involved ballads, like Anita Baker with "Giving You The Best That I've Got," Randy Crawford's "It's Raining" and Gladys Knight on "Where Would I Be Without You." There aren't a lot of singers who can really do ballads well."

In most instances, the decision to record a ballad with an artist lies with the A&R executive in charge of the project. Debbie Sandridge, an executive producer at Motown Records has a reputation, she says, "of ballads being my 'better thing'" and has been the A&R executive for projects by The Temptations, El DeBarge, Gerald Alston and, most recently, By All Means: "With a ballad, you can strike an emotion, stir a memory. Fortunately, I've worked with artists who have an understanding of the delivery that's needed with a ballad. When I heard the first mix on Gerald Alston's 'Slow Motion,' I told him and the producer that it wasn't convincing enough. He went back in and did it again and it was a smash.

"A great ballad allows the ability of the vocalist to ad-lib and Jimmy Varner (of By All Means) has to be one of the best. But you do need the right engineer when you're recording and mixing a ballad—and the right producer. There are certain people I prefer like Nick Martinelli, James Carmichael, Michael Powell, Jimmy Varner & Stan Sheppard. They make music that can reach out from the stereo and touch someone's heart. I know that when we've released a ballad as a single, we're dealing with a mindset that says they're more difficult to break but I know that ballads also be around for a while and that's what makes them worthwhile. I don't think there's an age limit on a good ballad—if it's good, audiences from 13 to 63 will get into it."

Jay Landers, VP of A&R at Columbia Records, has worked on projects with Peabo Bryson, Surface and Regina Belle, all of which feature a strong percentage of ballads: "It enables the singer to convey the lyrical message with some depth, and endows them with a certain credibility. I think there are a handful of producers who are particularly sensitive when it comes to recording ballads, like Walter Afanasieff, Arif Mardin, Narada Michael Walden and Nick Martinelli. In regard to picking ballads as first singles, I go with the song that best exemplifies the album and in cases like Peabo and Surface, their strengths are in the ballad and mid-tempo department. I think when Mariah Carey's 'Vision Of Love' was released as a first single, it was daring but it also made a statement about the kind of artist she is."

Sam Sapp, Senior director of Black Music A&R at Capitol records, maintains that getting ballads for projects he oversees is "the easy part. Finding uptempo tracks that are in the pocket and current is much harder." Sapp oversaw the first Marva Hicks album while with PolyGram prior to joining Capitol earlier this year and bucked the usual trend with new artists by releasing a ballad as the first single from the album. "We went with 'Never Been In Love Before' (a top five record) because it really represented Marva as a songstress," he says. "I don't think it works to put out an uptempo track just because it's a new artist. I think it's a case-by-case situation. Some uptempo cuts tend to be just the flavor-of-the-month, but a song like Vanessa Williams' 'Save The Best For Last' will have longevity."

Ray Harris has had many years of experience promoting all types of R&B. As Sr. VP, Black Music & Jazz Marketing at Warner Bros., he's had the chance to work several major hit

ballads including recent records by Keith Washington, Tevin Campbell and The Isley Brothers: "I think that great songs always rise to the top and although it might take longer to lock in a younger audience, you can do it if the song itself is strong. We've seen that with Keith Washington, Tevin, and Prince, who reached all demographics. There are some records that we might take to the 'quiet storm' format with hopes to move into full rotation at a station later on and there are some that we'll go straight to the Black Adult Contemporary stations with. Definitely those stations have had an effect, especially with the album buyers."

"Our philosophy in regard releasing an uptempo song on a new artist remains pretty much the same because with a new act, you want the record to kick in quickly and a ballad may take longer. Now, with Keith Washington, we knew the ballad 'Kissing You' was the best lead single and although it took more time to build, it gave us the opportunity to show what he could do and it clearly worked. With The Isleys, we'll tend to go with a ballad because they have a core audience that likes the romantic side of what they do and some of the most successful music they've had has been in that vein."

Finally, Motown Records launched the career of one of the hottest young R&B groups around, award-winning Boyz II Men with an album that features a number of ballads including the major hit, "It's So Hard To Say Goodbye To Yesterday." Paris Eley, Sr. VP of R&B Promotion at the label, says that although the climate is better, getting a ballad on the air can still be a tough proposition: "Programmers will tell you they have a glut of ballads right now and that means we have to be willing to stay with promoting a ballad until they jump on it, but it's tough. Of course, we're going to take the path of least resistance and if we have an artist that has an uptempo track, that's preferable to release as a first single. But if the song isn't going to make the difference in terms of a long-term image for the artist, we might not do that. We take it on a case-by-case basis. There's no question that 'It's So Hard To Say Goodbye To Yesterday' by Boyz II Men and 'My, My, My' by Johnny Gill helped carry their albums to another level."

"Sometimes, though I rue the day when we came up with the term 'demographics,' because we end up putting music in categories that are confining. I think that left to their own devices, people will always find the beauty in ballads, because there's nothing that will replace the sound of the human voice when it's done right." ■

# NOVA DISTRIBUTING CORP.

When it comes to sales and service we're at the heart of inNOVation!

## FREE GOSPEL CATALOG

FOR OVER 11 YEARS WE HAVE WORKED WITH THE INDEPENDENT MUSIC RETAILER TO MAKE SURE WE STOCK THE PRODUCT THEY NEED TO SUCCEED.

R&B...RAP...GOSPEL...and more!

1-800-476-NOVA (6682)

1-404-447-1591 OR FAX 1-404-662-0775

chicago beat

Watch for our releases starting mid-July!

**Young Star PRODUCTIONS**  
5501 N. Broadway  
Chicago, IL 60640  
312-989-4140  
fax: 312-989-4147

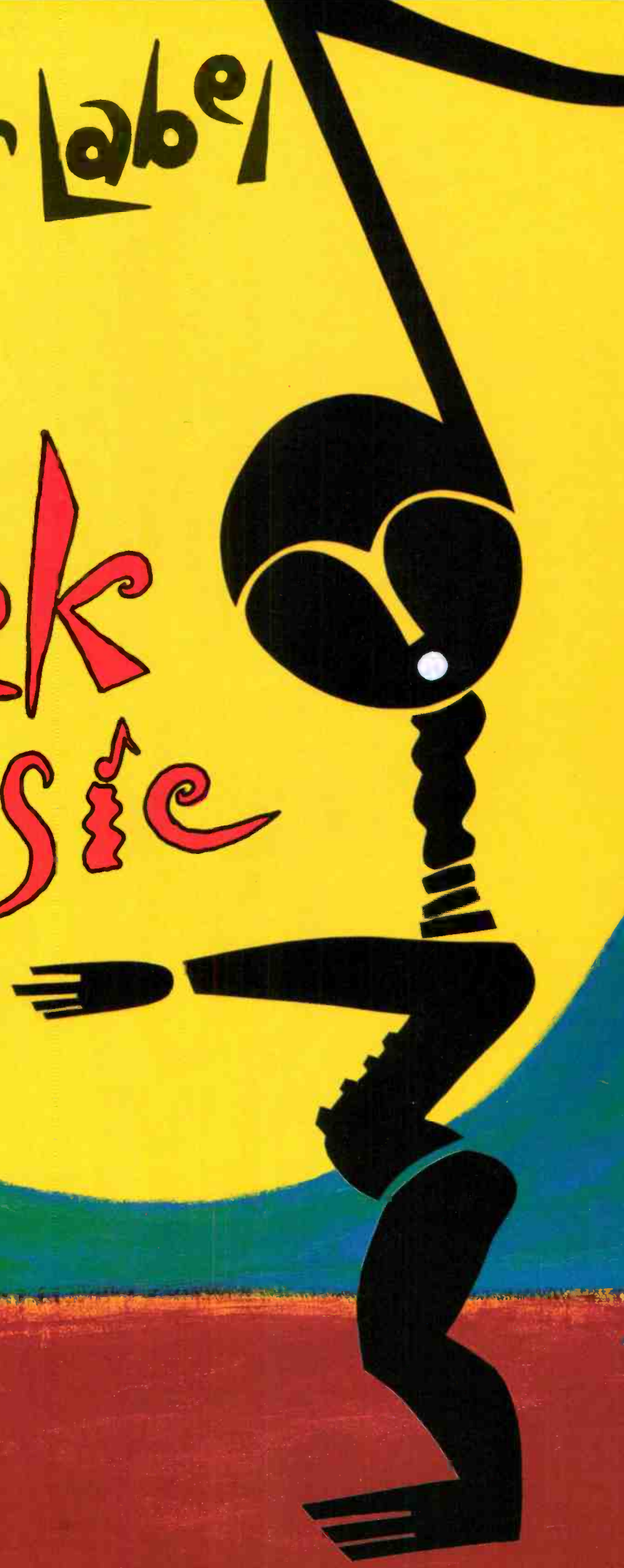
The RCA

Records Label

The 1st

Note In

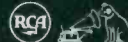
Black  
Music



Altitude  
suzette charles  
steve coleman  
tyler collins  
cooly live  
peter erskine  
georgio  
gregory d  
roy hargrove  
antonio hart  
john hicks  
warren hill  
christopher hollyday  
delfeayo marsalis  
hugh masekela  
carmen mcrae  
marion meadows  
bob mintzer  
me phi me  
danilo perez  
john pizzarelli  
jason rebello  
gene rice  
marcus roberts  
vanessa rubin  
bruce sanders  
s.w.v.  
two kings in a cipher  
martha wash



NOVUS



Time (s) © Registered • Marci(s) Registrado(s) General Electric, USA. BMG logo © BMG Music and Novus logo™ BMG Music © 1997 BMG Music



**WHERE THE  
WORLD  
COMES FOR  
RHYTHM & BLUES**  

---

**MOTOWN**



© 1992 MOTOWN RECORD COMPANY, L.P.



**What A Ketch.** Curb Records president Dick Whitehouse surprises Hal Ketchum with a gold record for his current album, "Past The Point Of Rescue," on stage during his recent performance at The Bottom Line in New York. Pictured, from left, following Ketchum's performance, are Walt Quinn of Mighty Quinn Management (Ketchum's manager); Mike Borchetta, VP of national promotion, Curb Records/Nashville; Dennis Hannon, VP of sales and marketing, Curb Records/Los Angeles; Ketchum; Jim Rooney, producer of the album; and Whitehouse.

## Label Rosters Down Slightly Number Of Acts On Majors At 191

BY EDWARD MORRIS

NASHVILLE—Although the country music market is expanding, the rosters of the major country labels are shrinking slightly. A survey of these labels six months ago revealed a total of 203 acts. That number has now dropped to 191. Of these, 104 are male singers, 40 female singers, 40 duos or larger groups, four comedians, two instrumental acts, and one a "cowboy poet."

Sony's combined Columbia and Epic labels account for the largest roster (27 acts), followed by Liberty (25), Curb and its distributing labels (25), Warner Bros. and its associated labels (24), MCA (22), Mercury (17),

RCA (17), Arista (13), Atlantic (13), Giant (5), and BNA Entertainment (3). Asylum, the newest country operation, has yet to announce a signing.

Among the acts who were listed during the last survey and who are now either off the majors or in negotiation are Barbara Mandrell, Tom Wopat, Johnny Rodriguez, Prairie Oyster, Daniele Alexander, Don Henry, Donna Ulisse, Tim Ryan, the McCarters, Eddie London, B.B. Watson, Les Taylor, and Shelby Lynne.

The label rosters are as follows:

**Arista:** Asleep At The Wheel, Brooks & Dunn, Rob Crosby, Diamond Rio, Exile, Rodney Foster, Alan Jackson, Dude Mowrey, Lee Roy Parnell, Pam Tillis, the Tractors, Steve Wariner, Michelle Wright.

**Asylum:** No signings yet.

**Atlantic:** Aaron Barker, Confederate Railroad, Martin Delray, Dean Dillon, Michael Johnson, Ray Kennedy, Tracy Lawrence, Robin Lee, Neal McCoy, John Michael Montgomery, Billy Joe Royal, Jeff Stevens, Karen Tobin.

**BNA:** John Anderson, the Remingtons, Lisa Stewart.

**Curb:** Boy Howdy, Kippi Brannon, Cee Cee Chapman, Jackson Claypool, Desert Rose Band, El Paso, Merle Haggard, Hal Ketchum, Tim McGraw, Delbert McClinton, Ronnie McDowell, Wayne Newton, Marie Osmond, Buck Owens, Sawyer Brown, T.G. Sheppard, Six Shooter, Ray Stevens, Karla Taylor, Tony Tolver, Rick Vincent, JJ White, the Whites. **Curb/MCA:** Wynonna.

**Curb/Capricorn:** Hank Williams Jr. **Giant:** Cathy Burch, Libby Hurlley, Tim Mensy, Dennis Robbins, Rhonda Vincent, Zaca Creek.

**Liberty:** Sharon Anderson, Suzy Bogguss, Garth Brooks, Glen Campbell, Paulette Carlson, Lacy J. Dalton, Linda Davis, Skip Ewing, Cleve Francis, Larry Gatlin, Crystal Gayle, Lee Greenwood, David Lynn Jones, Chris LeDoux, Gary Morris, Nitty Gritty Dirt Band, Wayland Patton, Traci Peel, Pirates Of The Mississippi, Eddie Rabbitt, Jason Ringen-

berg, Jo-El Sonnier, Tanya Tucker, Curtis Wright. **SBK/Liberty:** Billy Dean.

**MCA:** Marty Brown, Tracy Byrd, Lionel Cartwright, Mark Chesnutt, Jerry Clower, Mark Collie, Joe Ely, Vince Gill, Gerry House, George Jones, Patty Loveless, the Mavericks, Mac McAnally, McBride & the Ride, Reba McEntire, Bill Monroe, Roger Springer, George Strait, Marty Stuart, Conway Twitty, Kelly Willis, Trisha Yearwood.

**Mercury:** Karen Brooks & Randy Sharp, Johnny Cash, Jeff Chance, Corbin/Hanner, Billy Ray Cyrus, Davis Daniel, Tom T. Hall, Toby Keith, the Kentucky Headhunters, Sammy Kershaw, Jeff Knight, Kathy Mattea, the Normaltown Flyers, Ronna Reeves, the Statler Brothers, Shania Twain, Becky Williams.

**RCA:** Alabama, Eddy Arnold, Clint Black, Earl Thomas Conley, Martina McBride, Ronnie Milsap, Lorrie Morgan, the Oak Ridge Boys, Robert Ellis Orrall, Paul Overstreet, K.T. Oslin, Restless Heart, Shenandoah, Larry Stewart, Aaron Tippin, Lari White, Don Williams.

**Sony/Columbia:** Chet Atkins, Larry Boone, Stacy Dean Campbell, Mary-Chapin Carpenter, Rodney Crowell, Vern Gosdin, Great Plains, Lewis Grizzard; Matthews, Wright & King, Willie Nelson, Dolly Parton, Ray Price, Mike Reid, Riders In The Sky, Earl Scruggs, Ricky Van Shelton, Joy White. **Sony/Epic:** Charlie Daniels, Joe Diffie, Dixiana, Dave Durham, Darryl & Don Ellis, Waylon Jennings, Collin Raye, Ricky Skaggs, Doug Stone, Tammy Wynette.

**Warner Bros.:** T. Graham Brown, Billy Burnette, DeAnna Cox, Holly Dunn, the Forester Sisters, Highway 101, Brian James, Little Texas, Live 'N' Kickin', Michael Martin Murphey, Dan Seals, Randy Travis, Travis Tritt. **Reprise:** Branson Brothers, Carlene Carter, Emmylou Harris, Jim Lauderdale, Molly & the Heymakers, Kenny Rogers, Michael White, Dwight Yoakam. **Warner Western:** Waddie Mitchell, Don Edwards, Sons Of The San Joaquin.

## Tritt For Tat: Travis' Take On Cyrus Hit Scene Provides Course In Country Diplomacy

**WHEN THE SNIT HIT THE FAN:** If Travis Tritt was tired of hearing and hearing about "Achy Breaky Heart"—as he intimated to a reporter a few days ago—it was nothing compared to the music he had to face once his views were made public. Essentially, Tritt said Billy Ray Cyrus' hit was shallow and that the video that accompanied it made Cyrus seem to be a bigger star than he actually was. The news of these criticisms broke just as Fan Fair was getting under way. It was not exemplary timing.

While Fan Fair means different things to different people, it is invariably used as a symbol of the harmony and good will within the broad country music community. Into this love feast, Tritt had tossed the apple of discord. His comments made the front pages of both Nashville dailies and were the incessant fodder of morning radio. Throughout it all, Cyrus stayed quiet.

In one interview, Tritt unfortunately made a remark so ironic as to cause teeth to grit in unison across the continent. "Achy Breaky Heart" and its attendant delivery system, he mourned, carried the message that "what we're going to have to do to be popular in country music is get into an ass-wiggling contest [with] one another." As anyone will vow who has seen the quite excellent Travis Tritt/Marty Stuart road show, there is more shaking of fundament in that diversion than there is at a convention of cheerleaders.

Show biz feuds date back at least to the '40s, when Jack Benny and Fred Allen sniped amiably at each other on radio. Bob Hope and Bing Crosby did the same in movies. Even in country music, Red Foley and Ernest Tubb winked and elbowed each other good-naturedly in a couple of high-spirited novelty duets. Somehow, though, Tritt came across not as a wry kidder but as someone self-righteous and ungenerous—as if he had forgotten the ordeal of struggling for fame and the euphoria of gaining it that he chronicled so lyrically in "I'm Gonna Be Somebody."

This sputtering will, of course, die out soon enough, and those of us who labor to preserve trivia in amber will go back to dealing with real news. Still, since egos tend to grow in proportion to sales, it is just a matter of time until other performers are asked to comment on the quality of a fellow artist's new hit. To help them through this publicity minefield, we offer the following observations as being nicely balanced between candor and caution. When pressed to answer, "What do you think about...?", here's what

one can safely say:

"It's not a song I would choose for myself, you understand, but I think it was perfect for Billy's talents."

"The song isn't nearly as shallow as it sounds the first couple of dozen times you listen to it."

"My kids love it."

"Billy's got great taste. I'll bet his producers talked him into cutting it."

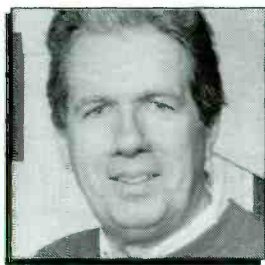
"I tell you, man, you take a couple of hits, a pull or two on the jug, and it sounds like Sondheim."

**ADJUSTING THE RATES:** ASCAP's board is studying the complaints made by some songwriters—particularly those in country music—that their performance income is substantially less than that being earned by their BMI co-writers on the same songs. "They have come to us and shown us that there is a difference in the royalties," says

Connie Bradley, ASCAP's Southern regional executive director. "New York's aware of it. They discussed it at the last board meeting, and they came up with somewhat of a solution. They want to fine-tune this at their [June 26] meeting." Paul Adler, ASCAP's director of membership, says there can be no quick fix of the problem, since ASCAP operates under a consent

decree which requires that significant changes be approved by the Department of Justice. "Anything that we do is going to be directed toward the entire ASCAP community, and not just country," Adler continues. "It's certainly our hope that we would have something in place before the end of the year."

**MAKING THE ROUNDS:** The Kentucky Headhunters have named Mark Orr and Anthony Kenney to replace brothers Doug and Ricky Lee Phelps, who departed the group suddenly to form their own act. Orr will sing lead and play keyboards; Kenney will play bass and sing harmony... Bob Cummings Productions is producing a video on Tom T. Hall that promotes the singer/songwriter as a public speaker... Three cheers and a chorus of "Solidarity Forever" to the folks at Warner Reprise Video. They've just released a home video compilation of the Weavers' 1980 Carnegie Hall concerts, containing 20 songs and adorned with historical footage. "The Weavers: Wasn't That A Time!" has a running time of 78 minutes, and is available in videocassette and laserdisc.



by Edward Morris

## Seminars, Showcases, More Set For Bluegrass Event

NASHVILLE—The 1992 World Of Bluegrass will be held Sept. 21-27 in Owensboro, Ky. Sponsored by the International Bluegrass Music Assn., which is headquartered in Owensboro, the weeklong event includes a series of seminars and showcases, membership meetings, exhibits, and an awards show.

Activities separately ticketed from the trade show are a golf scramble and tennis tourney, which start the week, the awards show, and a film premiere.

Approximately 24 acts will show-

case during the week.

Registration for the trade show, which will be held at the Executive Inn, starts Sept. 21 at noon. The golf and tennis activities run from 9 a.m.-4 p.m., with the "Mayor's Kickoff Concert" slotted from 5:30-7:30 p.m.

The trade show starts Sept. 22. Exhibit setup starts at 10 a.m. Seminars tentatively set for that day will cover recording project preparations, the changing face of record distribution, and bluegrass in the schools. The exhibition center will open to regis-

(Continued on page 31)

# HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 110 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY GROSS IMPRESSIONS, COMPUTED BY CROSS-REFERENCING EXACT TIMES OF AIRPLAY WITH ARBITRON LISTENER DATA.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	13	ACHY BREAKY HEART J.SCAIFE,J.COTTON (D.VON TRESS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 866 522
★★★ No. 1 ★★★ 5 weeks at No. 1					
2	3	5	14	NORMA JEAN RILEY M.POWELL,T.DUBOIS (M.POWELL,D.TRUMAN,R.HONEY)	◆ DIAMOND RIO (V) ARISTA 1-2407
3	5	7	13	ROCK MY BABY R.BYRNE,K.STEGALL (B.SPENCER,P.WHITLEY,C.WRIGHT)	◆ SHENANDOAH (V) RCA 62199
4	9	10	8	I SAW THE LIGHT T.BROWN (L.ANGELLE,A.GOLD)	◆ WYNNONNA (V) CURB 54407/MCA
5	6	8	11	GONE AS A GIRL CAN GET J.BOWEN,G.STRAIT (J.M.LANE)	◆ GEORGE STRAIT (V) MCA 54379
6	8	9	11	SHIPS THAT DON'T COME IN B.MONTGOMERY,J.SLATE (P.NELSON,D.GIBSON)	◆ JOE DIFFIE (V) EPIC 74285
7	2	2	16	SACRED GROUND S.GIBSON,T.BROWN (V.RUST,K.BROOKS)	◆ MCBRIDE & THE RIDE (V) MCA 54356
8	4	6	14	THE WOMAN BEFORE ME G.FUNDIS (J.JOHNSTONE)	◆ TRISHA YEARWOOD (V) MCA 54362
9	10	12	10	MIDNIGHT IN MONTGOMERY S.HENDRICKS,K.STEGALL (A.JACKSON,D.SAMPSON)	◆ ALAN JACKSON (V) ARISTA 1-2418
10	13	15	11	WHEN IT COMES TO YOU J.STROUD,J.ANDERSON (M.KNOFFLER)	◆ JOHN ANDERSON (C) (V) BNA 62235
11	17	39	9	THE RIVER A.REYNOLDS (V.SHAH,G.BROOKS)	◆ GARTH BROOKS (V) LIBERTY 57765
12	14	18	13	ACES J.BOWEN,S.BOGGUSS (C.WHEELER)	◆ SUZY BOGGUSS (V) LIBERTY 57764
13	15	19	13	TAKE IT LIKE A MAN S.BOGARD,R.GILES (T.HASELDEN)	◆ MICHELLE WRIGHT (V) ARISTA 1-2406
14	16	21	10	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA T.BROWN,R.MCENTIRE (B.RUSSELL)	◆ REBA MCENTIRE (C) (V) MCA 54386
15	11	13	14	ALL IS FAIR IN LOVE AND WAR R.MILSAP,R.GALBRAITH (T.NICHOLS,R.BYRNE)	◆ RONNIE MILSAP (V) RCA 62217
16	22	30	6	BILLY THE KID C.HOWARD,T.SHAPIRO (B.DEAN,P.NELSON)	◆ BILLY DEAN (V) SBK 57745/LIBERTY
17	7	3	15	COME IN OUT OF THE PAIN D.JOHNSON (D.DFRIMMER,F.J.MYERS)	◆ DOUG STONE (V) EPIC 74259
18	12	4	15	BACKROADS S.BUCKINGHAM (C.MAJORS)	◆ RICKY VAN SHELTON (V) COLUMBIA 74258
19	28	35	5	I FEEL LUCKY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 74345
20	20	24	8	SOMETHING IN RED R.LANDIS (A.KASET)	◆ LORRIE MORGAN (V) RCA 62219
21	23	23	12	BLUE ROSE IS P.WORLEY,E.SEAY (B.DIPIERO,P.TILLIS,J.BUCKINGHAM)	◆ PAM TILLIS (V) ARISTA 1-2408
22	29	46	4	TAKE A LITTLE TRIP J.LEO,L.M.LEE,ALABAMA (R.ROGERS,M.WRIGHT)	◆ ALABAMA (V) RCA 62253
23	25	26	9	THE TIME HAS COME P.WORLEY,E.SEAY (L.WILSON,S.LONGACRE)	◆ MARTINA MCBRIDE (V) RCA 62215
24	27	27	10	THE HEART THAT YOU OWN P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRIS 18966/WARNER BROS.
25	18	11	18	EVERY SECOND J.FULLER,J.HOBBS (W.PERRY,G.SMITH)	◆ COLLIN RAYE (V) EPIC 74242
26	19	14	17	NOTHING SHORT OF DYING G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 18984
27	21	17	17	SOME GIRLS DO R.SCRUGGS,M.MILLER (M.MILLER)	◆ SAWYER BROWN CURB ALBUM CUT
28	39	56	6	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2432
29	24	20	19	NEON MOON S.HENDRICKS,D.COOK (R.DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2409
30	26	25	20	PAST THE POINT OF RESCUE A.REYNOLDS,J.ROONEY (M.HANLY)	◆ HAL KETCHUM CURB ALBUM CUT
31	35	47	4	THIS ONE'S GONNA HURT YOU R.BENNETT,T.BROWN (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 54405
32	30	37	10	CAN'T STOP MYSELF FROM LOVING YOU E.GORDY,JR.,T.BROWN (KOSTAS,FOLKORD)	◆ PATTY LOVELESS (V) MCA 54371
★★★ Power Pick/Airplay ★★★					
33	56	—	2	WE TELL OURSELVES J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 62194
34	41	49	5	IF YOUR HEART AIN'T BUSY TONIGHT J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	◆ TANYA TUCKER (V) LIBERTY 57768
35	37	43	8	HOME SWEET HOME R.LANDIS,J.STROUD (D.ROBBINS,J.S.SHERRILL,B.DIPIERO)	◆ DENNIS ROBBINS (V) GIANT 18982/WARNER BROS.
36	33	28	18	OLD FLAMES HAVE NEW NAMES M.WRIGHT (B.BRADDOCK,R.VAN HOY)	◆ MARK CHESNUTT (V) MCA 54334
37	34	31	20	THERE AIN'T NOTHIN' WRONG WITH THE RADIO E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (V) RCA 62181
38	36	29	20	PAPA LOVED MAMA A.REYNOLDS (K.WILLIAMS,G.BROOKS)	◆ GARTH BROOKS (V) LIBERTY 57734
39	38	36	20	SOME KIND OF TROUBLE J.CRUTCHFIELD (M.REID,B.MAHER,D.POTTER)	◆ TANYA TUCKER (V) LIBERTY 57703

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	49	52	8	WHERE FOREVER BEGINS J.STROUD (T.BRUCE,T.MCHUGH)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
41	53	64	3	I'LL THINK OF SOMETHING M.WRIGHT (J.FOSTER,B.RICE)	◆ MARK CHESNUTT (V) MCA 54395
42	51	54	5	A WOMAN LOVES S.HENDRICKS,T.DUBOIS (S.BOGARD,R.GILES)	◆ STEVE WARINER (V) ARISTA 12426
43	31	16	17	LOVIN' ALL NIGHT J.LEVENTHAL,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL (V) COLUMBIA 74250
44	45	48	7	WHAT KIND OF FOOL DO YOU THINK I AM S.HENDRICKS,B.BECKETT (A.CARMICHAEL,G.GRIFFIN)	◆ LEE ROY PARNELL (V) ARISTA 12431
45	52	57	5	FIVE O' CLOCK WORLD A.REYNOLDS,J.ROONEY (A.REYNOLDS)	◆ HAL KETCHUM CURB ALBUM CUT
46	50	51	7	FROM THE WORD LOVE R.SKAGGS,M.MCANALLY (K.SEWELL)	◆ RICKY SKAGGS (V) EPIC 74311
47	43	45	10	MASON DIXON LINE K.LEHNING (D.SEALS)	◆ DAN SEALS (V) WARNER BROS. 18968
48	47	42	20	SHE IS HIS ONLY NEED T.BROWN (D.IOGGINS)	◆ WYNNONNA (V) CURB 54320/MCA
49	63	—	2	RUNNIN' BEHIND J.STROUD (E.HILL,M.D.SANDERS)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
50	55	55	9	YOU DO MY HEART GOOD J.BOWEN,C.FRANCIS (T.PADEN,M.LANTRIP)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT
51	60	61	4	COWBOY BEAT H.BELLAMY,D.BELLAMY,E.SEAY (D.BELLAMY,J.BELAND)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT
52	46	22	13	I'D SURRENDER ALL K.LEHNING (R.TRAVIS,A.JACKSON)	◆ RANDY TRAVIS (V) WARNER BROS. 18943
53	64	75	3	YARD SALE B.CANNON,N.WILSON (L.BASTIAN,D.BLACKWELL)	◆ SAMMY KERSHAW (V) MERCURY 866 754
54	58	59	6	HONKY TONK BABY P.WORLEY,E.SEAY (M.HENDERSON,M.IRWIN)	◆ HIGHWAY 101 (V) WARNER BROS. 18878
55	61	60	6	COME ON OVER TO THE COUNTRY B.BECKETT,H.WILLIAMS,JR.,J.STROUD (H.WILLIAMS,JR.)	◆ HANK WILLIAMS, JR. (V) CURB 18923/CAPRICORN
56	57	40	13	SHE TOOK IT LIKE A MAN B.BECKETT (P.NELSON,D.MAYO,K.STALEY)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
57	70	—	2	YOU AND FOREVER AND ME J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,S.HARRIS)	◆ LITTLE TEXAS (V) WARNER BROS. 18867
58	59	58	18	TILL I'M HOLDING YOU AGAIN J.BOWEN,R.ALVES (L.GOTTLIEB,R.ALVES,B.MCCORVEY)	◆ PIRATES OF THE MISSISSIPPI (V) LIBERTY 57704
59	67	68	4	TWO-TIMIN' ME L.M.LEE,J.LEO (R.MAINEGRA,R.YANCEY,J.GRIFFIN)	◆ THE REMINGTONS (V) BNA 62276
60	54	53	8	STILL GOT A CRUSH ON YOU R.HAFFKINE (D.DILLON,P.OVERSTREET)	◆ DAVIS DANIEL (V) MERCURY 866 822
61	65	62	20	PLAY, RUBY, PLAY R.PENNINGTON (T.BROWN,T.SEALS)	◆ CLINTON GREGORY (V) STEP ONE 437
62	66	63	19	THE ROCK S.HENDRICKS,B.BECKETT (J.VARSOS,R.SMITH)	◆ LEE ROY PARNELL (V) ARISTA 1-2400
63	75	—	2	I WOULDN'T HAVE IT ANY OTHER WAY E.GORDY,JR. (A.TIPPIN,B.CURRY)	◆ AARON TIPPIN (V) RCA 62241
64	62	50	13	THE POWER OF LOVE S.BUCKINGHAM,L.STRICKLAND (W.ALDRIDGE)	◆ MATTHEWS, WRIGHT & KING (V) COLUMBIA 19069
★★★ Hot Shot Debut ★★★					
65	NEW ▶	—	1	FAMILIAR GROUND R.BYRNE,A.SHULMAN (T.LANCASTER,M.WHITE)	◆ MICHAEL WHITE (V) REPRIS 18881/WARNER BROS.
66	71	—	2	BUBBA SHOT THE JUKE BOX M.WRIGHT (D.LINDE)	◆ MARK CHESNUTT MCA ALBUM CUT
67	72	71	19	WAITIN' FOR THE DEAL TO GO DOWN B.MONTGOMERY (B.FISCHER,C.BLACK,A.ROBERTS)	◆ DIXIANA (V) EPIC 74221
68	68	65	6	IOLA B.MAHER,D.POTTER (J.SUNDRUD,S.BRASWELL,K.MILES)	◆ GREAT PLAINS (V) COLUMBIA 74310
69	73	70	15	AGAINST THE GRAIN A.REYNOLDS (B.BOUTDN,L.CORDE,C.JACKSON)	◆ GARTH BROOKS (V) LIBERTY 44800
70	NEW ▶	—	1	GOODBYE HIGHWAY J.STROUD (J.PHOTOSLO,B.DIPIERO)	◆ DARRYL & DON ELLIS (V) EPIC 74325
71	69	66	20	I COULD LOVE YOU (WITH MY EYES CLOSED) L.M.LEE,J.LEO (R.MAINEGRA,R.YANCEY)	◆ THE REMINGTONS (V) BNA 62201
72	NEW ▶	—	1	THAT'S WHAT I'M WORKING ON TONIGHT B.MONTGOMERY (L.WILLIAMS,N.WILLIAMS,M.W.FRANCIS)	◆ DIXIANA (V) EPIC 74361
73	NEW ▶	—	1	FALL J.SCAIFE,J.COTTON,THE OAK RIDGE BOYS (D.VON TRESS)	◆ THE OAK RIDGE BOYS (V) RCA 62228
74	NEW ▶	—	1	TOO MUCH J.BOWEN,R.ALVES (G.CLARK,L.R.PARNELL)	◆ PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
75	NEW ▶	—	1	WHAT KIND OF LOVE L.KLEIN (R.CROWELL,W.JENNINGS,R.ORBISON)	◆ RODNEY CROWELL (C) (V) COLUMBIA 74360

○ Records moving up the chart with airplay gains this week. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1992, Billboard/BPI Communications.

## HOT COUNTRY RECURRENTS

1	—	—	1	TODAY'S LONELY FOOL J.STROUD (K.BEARD,S.P.DAVIS)	◆ TRACY LAWRENCE ATLANTIC
2	—	—	1	BURN ME DOWN R.BENNETT,T.BROWN (E.MILLER)	◆ MARTY STUART MCA
3	1	1	3	IS THERE LIFE OUT THERE T.BROWN,R.MCENTIRE (S.LONGACRE,R.GILES)	◆ REBA MCENTIRE MCA
4	—	—	1	THE TIPS OF MY FINGERS S.HENDRICKS,T.DUBOIS (B.ANDERSON)	◆ STEVE WARINER ARISTA
5	—	—	1	FIRST TIME FOR EVERYTHING J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	◆ LITTLE TEXAS WARNER BROS.
6	3	4	8	STRAIGHT TEQUILA NIGHT J.STROUD,J.ANDERSON (K.ROBBINS,D.HUPP)	◆ JOHN ANDERSON BNA
7	4	2	5	DALLAS S.HENDRICKS,K.STEGALL (A.JACKSON,K.STEGALL)	◆ ALAN JACKSON ARISTA
8	5	—	2	TAKE YOUR MEMORY WITH YOU T.BROWN (V.GILL)	◆ VINCE GILL MCA
9	6	5	9	EXCEPT FOR MONDAY R.LANDIS (R.NIELSEN)	◆ LORRIE MORGAN RCA
10	2	3	5	BORN COUNTRY J.LEO,L.M.LEE,ALABAMA (J.SCHWEERS,B.HILL)	◆ ALABAMA RCA
11	7	8	8	BETTER CLASS OF LOSERS K.LEHNING (R.TRAVIS,A.JACKSON)	◆ RANDY TRAVIS WARNER BROS.
12	11	6	13	A JUKEBOX WITH A COUNTRY SONG D.JOHNSON (G.NELSON,R.SAMOSEY)	◆ DOUG STONE EPIC
13	13	7	6	ONLY THE WIND C.HOWARD,T.SHAPIRO (T.SHAPIRO,C.JONES)	◆ BILLY DEAN SBK

14	12	11	9	MAYBE IT WAS MEMPHIS P.WORLEY,E.SEAY (M.ANDERSON)	◆ PAM TILLIS ARISTA
15	8	13	14	STICKS AND STONES J.STROUD (E.WEST,R.DILLON)	◆ TRACY LAWRENCE ATLANTIC
16	16	16	17	LOVE, ME J.FULLER,J.HOBBS (S.EWING,M.T.BARNES)	◆ COLLIN RAYE EPIC
17	14	12	18	CADILLAC STYLE B.CANNON,N.WILSON (M.PETERSEN)	◆ SAMMY KERSHAW MERCURY
18	9	10	6	WHAT SHE'S DOING NOW A.REYNOLDS (P.ALGER,G.BROOKS)	◆ GARTH BROOKS LIBERTY
19	—	—	1	DON'T GO NEAR THE WATER B.CANNON,N.WILSON (C.HARTFORD,J.FOSTER)	◆ SAMMY KERSHAW MERCURY
20	10	14	18	MY NEXT BROKEN HEART S.HENDRICKS,D.COOK (D.COOK,R.DUNN,K.BROOKS)	◆ BROOKS & DUNN ARISTA
21	19	—	37	SHE'S IN LOVE WITH THE BOY G.FUNDIS (J.JIMS)	◆ TRISHA YEARWOOD MCA
22	21	19	12	THE DIRT ROAD R.SCRUGGS,M.MILLER (M.MILLER,G.HUBBARD)	◆ SAWYER BROWN CURB
23	15	18	8	IT ONLY HURTS WHEN I CRY P.ANDERSON (D.YOAKAM,R.MILLER)	◆ DWIGHT YOAKAM REPRIS
24	23	22	39	DON'T ROCK THE JUKEBOX S.HENDRICKS,K.STEGALL (A.JACKSON,R.MURRAH,K.STEGALL)	◆ ALAN JACKSON ARISTA
25	25	23	36	DOWN AT THE TWIST AND SHOUT M.C.CARPENTER,J.JENNINGS (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER COLUMBIA

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.



# COUNTRY CORNER



by Lynn Shults

**FAN FAIR IS A VOYEUR'S DELIGHT.** One gets to observe fan reactions to the various artists' performances. There is also plenty of backstage dialog between industry participants, including record company executives, retail managers, radio programmers, publicists, talent buyers, etc. Out of all this interaction one usually draws some general conclusions regarding the state of country music. The most prominent in my mind from this year's Fan Fair is the age of the attendees. This was by far the youngest crowd ever. The performers were also more closely aligned with the demographics of the fans. Country music and the baby-boomer syndrome is not a consumer-only issue. The young artists fueling the explosion of country music are also products of the '60s' and '70s' musical revolution. Artists have their own recipes for mixing country, rock, blues, etc. into what works for them. In observing the crowd's response to these young artists, what excited them was music with an edge. When the younger artists went to a more traditional sound, the younger audience appeared indifferent.

**THE ALBUMS** chart is a strong indicator of the dominance of this musical trend. Of the top 20 albums on Billboard's Top Country Albums chart, only **Reba McEntire** and **Hank Williams Jr.** have been dominating the charts for more than three years. It's true **Wynonna** can't be called a rookie, but she is now doing her own thing. In observing her on stage, she is pushing her live show, musically, beyond the limits of her "Wynonna" (4-4) album and the fans are roaring with approval. **Hank Jr.** continues to boogie on the road and **Capricorn Records'** innovative remixes of selected tracks, for dance clubs, from his "Maverick" (22-20) album have obviously been effective, for radio air-play continues to be elusive for Williams. Then there is the **Brooks & Dunn** dance remix of "Boot Scootin' Boogie," its accompanying video, and **Arista Records'** cross-promotion efforts with dance clubs. The album "Brand New Man" (7-6) showed a 10% sales increase for the week, the largest increase on the Top Country Albums chart. Also, in a random sample of Fan Fair registrants, a quick look at the data indicates the power of video may be greater than most industry executives want to accept. This information also indicates more than half of the 24,000 registrants attend dance clubs several times a year.

**THE LAST SONG TO HOLD NO. 1** for five weeks was **George Strait's** "I've Come To Expect It From You." **Billy Ray Cyrus'** "Achy Breaky Heart" (1-1) has now tied Strait's string. Can Cyrus make it six in a row? The song has peaked at country radio but still held a substantial lead over "Norma Jean Riley" (3-2) by **Diamond Rio**. Cyrus holds at a bullet No. 8 on Billboard's Hot 100 Singles chart and his "Some Gave All" album maintains a lock on No. 1 on both the Top Country Albums chart and The Billboard 200.

**THE 10 MOST ACTIVE TRACKS** on the Hot Country Singles & Tracks chart are "We Tell Ourselves" (56-33), by **Clint Black**; "Take A Little Trip" (29-22), by **Alabama**; "Boot Scootin' Boogie" (39-28), by **Brooks & Dunn**; "I Feel Lucky" (28-19), by **Mary-Chapin Carpenter**; "The River" (17-11), by **Garth Brooks**; "I Saw The Light" (9-4), by **Wynonna**; "Runnin' Behind" (63-49), by **Tracy Lawrence**; "I'll Think Of Something" (53-41), by **Mark Chesnut**; "Rock My Baby" (5-3), by **Shenandoah**; and "This One's Gonna Hurt You" (35-31), by **Marty Stuart** and **Travis Tritt**.

## Lively Fan Fair Is A Great Success Newcomers Cyrus, Lawrence Get Star Treatment

BY DEBBIE HOLLEY

NASHVILLE—International Country Music Fan Fair, June 8-14, was a whopping success, full of good music, more elaborate booths than ever before, and plenty of activity.

According to Terry Clements, director of visitor marketing, Nashville Convention and Visitors Bureau, Fan Fair's 24,000 registrants brought \$7.9 million to Nashville. This was up "only a couple of hundred thousand dollars from last year," he says, because last year's event sold out, too.

For the \$75 registration fee (up from last year's \$70), fans were treated to music by 79 performers from Monday through Friday. Two meals were included in the ticket price along with tickets to the Country Music Hall of Fame, Opryland U.S.A., the Ryman Auditorium, and all exhibit halls set up at Fan Fair.

Ed Benson, executive director of the Country Music Assn., says, "Fan Fair was another notch in the gun of all those successful barometers that country music can be measured by in the last year."

The recognition some of the first-time artists, such as **Billy Ray Cyrus** and **Tracy Lawrence**, achieved "is probably unparalleled in Fan Fair history," says Benson. "I think you can attribute that to CMT and TNN more than anything else."

Some 225 exhibitors paid \$45 each to set up booths, most of which were for fan clubs. Others served as autograph stations for artists or for selling magazine subscriptions, T-shirts, and other paraphernalia.

Benson says the number of exhibits was sheared this year by approximately 25. "We cut the number because the crowds have grown and we needed to create more floor space to aid in traffic flow," he explains. Still, there were gridlocks around a number of points, including booths for **Garth Brooks**, **Cyrus**, **Vince Gill**, and **Clint Black**.

Benson says because so many new artists have emerged, the CMA could not accommodate some of those who had exhibited before.

The number of ornate and elaborate booths seemed to be on the rise this year. In a contest for the best booth, **Doug Stone's** display won first place, followed by those of the fan clubs for **Randy Travis** and **Marty Stuart**.

**Trisha Yearwood's** booth was set up like a mini recording studio. Fans could enter the booth in which Yearwood's song "She's In Love With The Boy" was playing and sing along with it. When they left the booth, they were handed a cassette of their duet recording with Yearwood.

### MORE YOUNG PEOPLE

There appeared to be an increase in the number of young people attending. Benson says the trend toward an "even younger crowd has been evolving over the past couple of years. "Yet," he points out, "we still see three-generation families attending, which is the real magic about Fan Fair."

Two straight years of early sellouts have caused speculation that the CMA and Grand Ole Opry, which co-sponsor the Fair, might look for a larger location than the Tennessee State Fairgrounds where the event has been held for many years. There was even talk that Fan Fair might be moved to another city or state.

Clements says he is concerned

about how much the event can expand without destroying its intimacy. "The stars like it," he notes, "because they get close to the fans, and the fans like it because they get close to the stars. How big can it grow and still get that small-town feeling?"

The first Fan Fair committee meeting is scheduled at the end of November. Benson says, "We want to keep Fan Fair in Nashville. There are a thousand reasons why it needs to be in Nashville."

Though it has been discussed, Benson says extending Fan Fair beyond its existing week is not an alternative.

In addition to the flurry of official Fan Fair activity, there was a substantial array of alternative events. Country artists scheduled performances and autograph sessions at a host of Nashville restaurants, clubs, theaters, record stores, and night-spots.

A record number of media reps attended Fan Fair, Benson says. He estimates there were about 600 press people from 324 organizations from 14 different countries.

This year's Fan Fair sold out more than two months in advance. The weather maintained comfortable temperatures throughout the week with rain threatening attendees on a couple of occasions.

## BLUEGRASS EVENT SET

(Continued from page 29)

trants at 4 p.m.

The Sept. 23 seminars are on conflict resolution, maximizing artist development, and expanding and sustaining bluegrass on radio. The first of two "town meetings" on the future of bluegrass will be held from 1:45-3:15 p.m. and is open to all registrants.

The seminars for Sept. 24 include corporate sponsorship, record reviews, how to make a band work, beyond the main stage: alternative entertainment, video, and radio. The awards show will be held from 7-10 p.m.

The trade show segment concludes

Sept. 25 with seminars about relating to the audience, forming and sustaining a bluegrass organization, and bluegrass publications: content and style. The second town meeting begins at 1:30 p.m.

More than 30 big-name bluegrass acts will perform at the IBMA Bluegrass Fan Fest at English Park on Sept. 25, 4-11:30 p.m.; Sept. 26, noon-11:30 p.m., and Sept. 27, 11 a.m.-5 p.m. Tickets to this series of concerts can be purchased separately from the trade show registration.

The premiere of the film "High Lonesome" will be at RiverPark Center at 9 a.m. Sept. 26.

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	Keys, ASCAP
12 ACES (Cheryl Wheeler, ASCAP/Bughouse, ASCAP) HL	45 FIVE O' CLOCK WORLD (Screen Gems-EMI, BMI)
1 ACHY BREAKY HEART (Millhouse, BMI/Songs Of PolyGram, BMI) HL	46 FROM THE WORD LOVE (Keith Sewell, BMI)
69 AGAINST THE GRAIN (Slide Bar, ASCAP/Polygram, ASCAP/Amanda-Lin, ASCAP) HL	5 GONE AS A GIRL CAN GET (O-Tex, BMI/MBI, ASCAP/Max Lane, ASCAP/Fourleaf, ASCAP) HL
15 ALL IS FAIR IN LOVE AND WAR (Hannah's Eyes, BMI/Fame, BMI/Bobworld, BMI) WBM	70 GOODBYE HIGHWAY (WB, ASCAP/Patrick Janus, ASCAP/After Berger, ASCAP/Little Big Town, BMI/American Made, BMI)
18 BACKROADS (Cormer, SOCAN)	24 THE HEART THAT YOU OWN (Coal Dust West, BMI) WBM
16 BILLY THE KID (EMI Blackwood, BMI/Great Cumberland, BMI) CPP/HL	35 HOME SWEET HOME (Corey Rock, ASCAP/Sonny King, ASCAP/Little Big Town, BMI/American Made, BMI/Brand New Town, BMI/Old Wolf, BMI/Music Corp. Of America, BMI) CPP/WBM/HL
21 BLUE ROSE IS (Little Big Town, BMI/American Made, BMI/Sony Tree, BMI/Longitude, BMI/Ms. Ducks Ditties, BMI) HL/WBM	54 HONKY TONK BABY (Colgems-EMI, ASCAP/EMI April, ASCAP) WBM
28 BOOT SCOOTIN' BOOGIE (Ronnie Dunn, BMI/Alfred Avenue, BMI/Sony Tree, BMI) HL	71 I COULD LOVE YOU (WITH MY EYES CLOSED) (Maypop, BMI/Rita's Cloud Nine, BMI) WBM
66 BUBBA SHOT THE JUKE BOX (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI)	52 I'D SURRENDER ALL (Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
32 CAN'T STOP MYSELF FROM LOVING YOU (Songs Of PolyGram, BMI) HL	19 I FEEL LUCKY (EMI April, ASCAP/Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL/PPP
17 COME IN OUT OF THE PAIN (G.I.D., ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL	34 IF YOUR HEART AIN'T BUSY TONIGHT (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
55 COME ON OVER TO THE COUNTRY (Bocephus, BMI) CPP	41 I'LL THINK OF SOMETHING (Polygram Int'l, ASCAP) HL
51 COWBOY BEAT (Bellamy Brothers, ASCAP)	
25 EVERY SECOND (Zomba, ASCAP/O-Tex, BMI)	
73 FALL (Millhouse, BMI)	
65 FAMILIAR GROUND (Makin' It Up, BMI/Sony Cross	
68 IOLA (Red Quill, BMI/Moraine, BMI/Average Angel, ASCAP/House Of Trout, ASCAP)	62 THE ROCK (WB, ASCAP/Patrick Janus, ASCAP/MCA, ASCAP) HL/WBM
4 I SAW THE LIGHT (Great Eastern, BMI/Sluggo Songs, BMI/Sister Elisabeth, BMI)	49 RUNNIN' BEHIND (New Haven, BMI/MCA, ASCAP)
63 I WOULDN'T HAVE IT ANY OTHER WAY (Acuff-Rose, BMI/Telly Larc, ASCAP/Groove Palace, ASCAP)	7 SACRED GROUND (David 'N' Will, ASCAP/Sony Cross Keys, ASCAP) HL
43 LOVIN' ALL NIGHT (Sony Cross Keys, ASCAP) HL	48 SHE IS HIS ONLY NEED (MCA, ASCAP/Emerald River, ASCAP) HL
47 MASON DIXON LINE (Pink Pig, BMI)	56 SHE TOOK IT LIKE A MAN (Sony Tree, BMI/New Haven, BMI/Pulpit Rock, BMI/AMR, ASCAP) HL
9 MIDNIGHT IN MONTGOMERY (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Golden Reed, ASCAP) WBM	6 SHIPS THAT DON'T COME IN (Warner-Tamerlane, BMI/Maypop, BMI/Wildcountry, BMI) WBM
29 NEON MOON (Sony Tree, BMI) HL	27 SOME GIRLS DO (Zoo II, ASCAP)
14 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (Pix Russ, ASCAP)	39 SOME KIND OF TROUBLE (Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI) HL/PPP
2 NORMA JEAN RILEY (Rasaca Beach, BMI/Warner-Tamerlane, BMI/Dan Truman, BMI/Studio B, BMI/Mountain Green, BMI) WBM/HL	20 SOMETHING IN RED (Coburn, BMI)
26 NOTHING SHORT OF DYING (Sony Tree, BMI/Post Oak, BMI) HL	60 STILL GOT A CRUSH ON YOU (Music Corp. Of America, BMI/Jesse Jo, BMI/Scarlet Moon, BMI) CLM/HL
36 OLD FLAMES HAVE NEW NAMES (Sony Tree, BMI/Royboyz, BMI) HL	22 TAKE A LITTLE TRIP (Maypop, BMI/Wildcountry, BMI/EMI Blackwood, BMI/Wrightchild, BMI)
38 PAPA LOVED MAMA (Sony Cross Keys, ASCAP/Major Bob, ASCAP) HL/PPP	13 TAKE IT LIKE A MAN (Millhouse, BMI/Songs Of PolyGram, BMI) HL
30 PAST THE POINT OF RESCUE (Beann Eadair, BMI/Stainless, BMI/Foreshadow, BMI) CLM	72 THAT'S WHAT I'M WORKING ON TONIGHT (Songwriters Ink, BMI/Lazy Gator, BMI/Texas Wedge, ASCAP/BluWaBoo, ASCAP)
61 PLAY, RUBY, PLAY (Warner-Tamerlane, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM	37 THERE AIN'T NOthin' WRONG WITH THE RADIO (Acuff-Rose, BMI) CPP
64 THE POWER OF LOVE (Rick Hall, BMI)	31 THIS ONE'S GONNA HURT YOU (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
11 THE RIVER (Gary Morris, ASCAP/Major Bob, ASCAP/Mid-Summer, ASCAP) CPP	50 YOU DO MY HEART GOOD (Starstruck Angel, BMI/Starstruck Writers Group, ASCAP)
3 ROCK MY BABY (WB, ASCAP/Stroudavarious, ASCAP) WBM	58 TILL I'M HOLDING YOU AGAIN (Julann, ASCAP/Great Cumberland, BMI/Flawfactor, BMI)
	75 WHAT KIND OF LOVE (Sony Tunes, ASCAP/Blue Sky Rider, BMI/Orbisongs, ASCAP)
	10 WHEN IT COMES TO YOU (Straitjacket, ASCAP/Almo, ASCAP) CPP
	40 WHERE FOREVER BEGINS (MCA, ASCAP) HL
	8 THE WOMAN BEFORE ME (Mad Jack, BMI/Bug, ASCAP) HL
	42 A WOMAN LOVES (WB, ASCAP/Rancho Bogardo, ASCAP/Kinetic Diamond, ASCAP/Edge O' Woods, ASCAP) CPP
	53 YARD SALE (Major Bob, ASCAP/Jobete, ASCAP) CPP
	57 YOU AND FOREVER AND ME (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1 ★ ★ ★			
1	1	1	4	BILLY RAY CYRUS MERCURY 510635* (9.98 EQ/13.98)	SOME GAVE ALL	1	
2	2	2	40	GARTH BROOKS ▲ <sup>7</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1	
3	3	3	92	GARTH BROOKS ▲ <sup>8</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	1	
4	4	4	11	WYONNNA ▲ CURB 10529*/MCA (10.98/15.98)	WYONNNA	1	
5	5	5	163	GARTH BROOKS ▲ <sup>3</sup> LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2	
6	7	8	44	BROOKS & DUNN ● ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	6	
7	8	7	57	ALAN JACKSON ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2	
8	6	6	37	REBA MCENTIRE ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3	
9	10	10	61	LORRIE MORGAN ● RCA 30210* (9.98/13.98)	SOMETHING IN RED	9	
10	9	9	55	TRAVIS TRITT ▲ WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2	
11	11	11	44	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6	
12	12	12	50	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2	
13	13	15	14	AARON TIPPIN RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6	
14	18	17	55	DIAMOND RIO ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13	
15	14	14	8	GEORGE STRAIT MCA 10532* (10.98/15.98)	HOLDING MY OWN	5	
16	16	13	22	SAWYER BROWN CURB 95624* (9.98/13.98)	DIRT ROAD	12	
17	17	18	18	JOHN ANDERSON BNA 61029* (9.98/13.98)	SEMINOLE WIND	10	
18	15	16	44	DOUG STONE ● EPIC 47357*/SONY (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	12	
19	19	19	33	SUZY BOGGUSS LIBERTY 95847* (9.98/13.98)	ACES	19	
20	22	28	17	HANK WILLIAMS, JR. CURB 26806*/CAPRICORN (9.98/15.98)	MAVERICK	7	
21	26	30	11	MARK CHESNUTT MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9	
22	23	24	66	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5	
23	24	27	84	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7	
24	27	20	4	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20	
25	25	23	50	TANYA TUCKER ● LIBERTY 95562* (9.98/13.98)	WHAT DO I DO WITH ME	6	
26	20	22	31	SAMMY KERSHAW MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	18	
27	21	21	38	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7	
28	28	25	115	DOUG STONE ● EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12	
29	30	29	7	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27	
30	29	26	29	TRACY LAWRENCE ATLANTIC 82326* (9.98/13.98)	STICKS AND STONES	10	
31	32	31	56	RICKY VAN SHELTON ▲ COLUMBIA 46855*/SONY (9.98 EQ/13.98)	BACKROADS	3	
32	31	32	60	PAM TILLIS ● ARISTA 8642* (8.98/13.98)	PUT YOURSELF IN MY PLACE	10	
33	33	39	118	TRAVIS TRITT ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3	
34	34	38	5	SHENANDOAH RCA 66001* (9.98/13.98)	LONG TIME COMIN'	34	
35	40	44	38	BILLY DEAN SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	34	
36	35	36	36	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10	
37	39	33	22	JOE DIFFIE EPIC 47477*/SONY (9.98 EQ/13.98)	REGULAR JOE	22	
38	42	37	201	THE JUDDS ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1	
39	41	35	87	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	37	41	84	CLINT BLACK ▲ <sup>2</sup> RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	1
41	38	40	92	REBA MCENTIRE ▲ MCA 10016 (9.98/15.98)	RUMOR HAS IT	2
42	36	42	7	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD	36
43	46	45	119	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
44	43	43	15	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
45	45	34	4	RODNEY CROWELL COLUMBIA 47985*/SONY (9.98 EQ/13.98)	LIFE IS MESSY	30
46	44	46	24	GEORGE STRAIT MCA 10450* (9.98/15.98)	TEN STRAIT HITS	7
47	47	47	40	THE JUDDS ● CURB 61018*/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
48	50	50	41	PATTY LOVELESS MCA 10336* (9.98/13.98)	UP AGAINST MY HEART	27
49	51	51	163	CLINT BLACK ▲ <sup>2</sup> RCA 9668 (9.98/13.98)	KILLIN' TIME	1
50	52	53	34	STEVE WARINER ARISTA 18691* (9.98/13.98)	I AM READY	28
51	48	48	10	SHENANDOAH COLUMBIA 48885*/SONY (9.98 EQ/13.98)	GREATEST HITS	43
52	49	49	42	RANDY TRAVIS ● WARNER BROS. 26661* (9.98/13.98)	HIGH LONESOME	3
53	54	56	129	VINCE GILL ▲ MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	2
54	56	68	3	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME	54
55	59	62	9	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	51
56	55	61	96	KEITH WHITLEY ● RCA 52277* (9.98/13.98)	GREATEST HITS	5
57	61	55	65	DOLLY PARTON ● COLUMBIA 46882*/SONY (9.98 EQ/13.98)	EAGLE WHEN SHE FLIES	1
58	58	66	9	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	55
59	53	52	62	MARTY STUART MCA 10106* (9.98/13.98)	TEMPTED	20
60	63	59	88	MARK CHESNUTT ● MCA 10032* (9.98/13.98)	TOO COLD AT HOME	12
61	67	63	142	REBA MCENTIRE ● MCA 8034* (10.98/15.98)	REBA LIVE	2
62	57	57	63	BILLY DEAN SBK 94302*/LIBERTY (9.98/13.98)	YOUNG MAN	12
63	65	65	126	DAN SEALS ● LIBERTY 48308 (7.98/11.98)	THE BEST	7
64	66	60	94	KATHY MATTEA ● MERCURY 842330* (8.98 EQ/13.98)	A COLLECTION OF HITS	8
65	64	58	31	RESTLESS HEART RCA 61041* (9.98/13.98)	THE BEST OF RESTLESS HEART	25
66	60	54	11	SOUNDTRACK HOLLYWOOD 61303*/ELEKTRA (10.98/15.98)	STRAIGHT TALK	22
67	62	64	41	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND	36
68	69	67	137	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838744 (9.98 EQ/13.98)	PICKIN' ON NASHVILLE	2
69	NEW	1	1	PATSY CLINE HOLLYWOOD 462*/IMG (4.98/9.98)	AT HER BEST	69
70	72	70	92	DOLLY PARTON ● COLUMBIA 44384/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	3
71	NEW	1	1	NEAL MCCOY ATLANTIC 82396* (9.98/15.98)	WHERE FOREVER BEGINS	71
72	71	72	108	THE CHARLIE DANIELS BAND ● EPIC 45316*/SONY (5.98 EQ/9.98)	SIMPLE MAN	2
73	68	73	133	SHENANDOAH ● COLUMBIA 44468*/SONY (8.98 EQ/13.98)	THE ROAD NOT TAKEN	6
74	74	75	107	ALABAMA ● RCA 52108* (9.98/13.98)	PASS IT ON DOWN	3
75	73	74	10	CLEVE FRANCIS LIBERTY 96498* (9.98/13.98)	TOURIST IN PARADISE	58

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ <sup>3</sup> MCA 12 (8.98/12.98)	GREATEST HITS	58
2	2	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	58
3	3	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	58
4	4	PATSY CLINE DELUXE 5050/IMG (7.98/9.98)	20 GOLD HITS	29
5	5	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	44
6	7	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	51
7	6	ALABAMA ▲ <sup>3</sup> RCA 4939 (7.98/11.98)	ROLL ON	53
8	8	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (5.98 EQ/9.98)	WILD EYED DREAM	27
9	10	VINCE GILL RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	58
10	12	RANDY TRAVIS ▲ <sup>4</sup> WARNER BROS. 25568 (9.98/13.98)	ALWAYS & FOREVER	58
11	9	THE JUDDS ▲ CURB 5916-1/RCA (7.98/12.98)	HEARTLAND	58
12	11	REBA MCENTIRE ● MCA 42134 (4.98/11.98)	REBA	38
13	13	ALABAMA ▲ <sup>3</sup> RCA 7170 (9.98/13.98)	GREATEST HITS	57

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	HANK WILLIAMS, JR. ▲ <sup>2</sup> CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	48
15	17	ANNE MURRAY ▲ <sup>4</sup> LIBERTY 46058* (7.98/12.98)	GREATEST HITS	58
16	15	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	43
17	20	RAY STEVENS MCA 5918* (4.98/11.98)	GREATEST HITS	3
18	18	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	19
19	16	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	58
20	23	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	45
21	19	PATTY LOVELESS ● MCA 42223 (4.98/11.98)	HONKY TONK ANGEL	36
22	21	ALABAMA ▲ <sup>4</sup> RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	37
23	22	THE JUDDS RCA 2278* (3.98/No CD)	COLLECTOR'S SERIES	56
24	24	REBA MCENTIRE ▲ MCA 2789 (7.98/12.98)	GREATEST HITS	58
25	—	KENNY ROGERS ▲ LIBERTY 5112/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	54

Catalog albums are older titles which are registering significant sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

## 2 New Kids Acquitted On C'right Charges Jury: Insufficient Evidence Of Theft Of Sledge Song

■ BY FRED KIRBY

NEW YORK—Two members of New Kids On the Block were acquitted on copyright infringement charges in U.S. district court here June 12.

After about six hours of deliberations, a jury found there was insufficient evidence to prove that Tommy Page's chart topper, "I'll Be Your Everything," co-written with New Kids Jordan Knight and Danny Wood, was a copy of an old Percy Sledge hit of the same name.

Ending the trial late on the preceding day, Judge Miriam Goldman Cederbaum told jurors that a song title is not copyrightable.

In his summation earlier that day Peter L. Parcher, attorney for the defendants, said it would have been "foolhardy" and "stupid" for Knight, Wood and Page to use the same title as the Sledge song, written by George Soule, if they had in fact copied it.

Parcher explained the newer number was independently created by Knight with later lyrics by Wood and lyrics and melodic changes and additions by Page. Knight is credited with 60% of the copyright, and Wood and Page hold 25% and 15% of

it, respectively.

Parcher stressed there was no proof that Knight, Wood, or Page had heard the Sledge recording or later cover versions before this litigation.

Stewart L. Levy, attorney for plaintiff Northside Partners, owners of the Soule copyright, called Parcher's argument a "smoke-screen." He noted that, although they had written a No. 1 hit, the three defendants hadn't penned another song together. He added they could have heard Sledge's Capricorn single in oldies listening sessions with Maurice Starr, New Kids' producer and the writer or co-writer of virtually all of their recordings.

Knight, who co-produced Page's disc with Michael Jonzun, Starr's brother, testified earlier that Starr had wanted co-production credits before letting the tune appear on a New Kids album. But, Knight emphasized, he had wanted to control his own song.

Page and Knight told the court Starr also had not wanted Page to tour with the New Kids, preferring one of his own acts. As a compromise, Page, who had opened for the New Kids previously, performed on

half of the recent tour.

The two sides disagreed on the importance of Starr's bass and six-string guitar performances on Page's recording. Page and Knight said Starr was merely acting as a paid studio musician. Levy claimed Starr's contribution may have made the chorus sound more like the Sledge number.

Knight and Wood, who testified earlier, both told the court that their song, originally called "I'll Do Anything," was retitled to fit the lyrics Wood had written for the chorus.

Other witnesses included Soule, Sledge, Starr, Stewart Madison, Northside's principal, and musical experts for both sides.

Youngsters, mostly girls, overflowed the courtroom for much of the seven-day trial, especially in its latter stages. The most-appreciated moments seemed to come on June 10, when both Page and Knight sang during their testimony.

Page's disc reached No. 1 on Billboard's Hot 100 Singles chart in February 1990. Sledge's recording reached No. 15 on Billboard's Hot Soul Singles chart and No. 62 on the Hot 100 in 1974.

## TICKETMASTER TARGET OF 2 ANTITRUST SUITS

(Continued from page 10)

a giant company that didn't perform a service and was destined to fail. Now history is being rewritten because we're successful."

The Jenkins & Mulligan complaint names Bill Graham Enterprises Inc., Bill Graham Presents Inc., Avalon Attractions Inc., and Nederlander Of California Inc., Shoreline Amphitheatre Ltd., Shoreline Amphitheatre Partners, Concord Pavilion, Irvine Meadows Concerts Inc., and Pacific Amphitheatre as specific defendants.

"Ticketmaster and BASS have adopted a policy of only dealing with venues and promoters on an exclusive basis," the Jenkins & Mulligan complaint states. "[They] have obtained many of these exclusive contracts by offering to pay secret rebates and other financial inducements to the venues."

Rosen contends no such "secret rebates" exist, and says Ticketmaster operates as any other concessionaire, paying the venue for the right to sell and inventory its tickets.

"The venue gets a piece of the rev-

enue; that is not a kickback," Rosen says. "And if I said to them, 'I can't pay you any money,' then they'd take the service back in house and do it themselves."

### CLAIM PUBLIC IS HURT

The Jenkins & Mulligan complaint alleges the "effect of the defendants' unlawful conduct and conspiracy is direct injury to the public interest and free and open competition for ticketing services, the extraction of monopoly profits, the artificial raising of service charges to the public, the denial of direct access to tickets by the public, and the erection of substantial barriers to entry in the ticketing services market."

Rosen notes Ticketmaster has frozen its service fees since early 1991, and he says the service charges are venue-driven and negotiated on a per-contract basis. The charges reflect the cost of doing business in individual markets, he says.

The average service fee charged on a Ticketmaster ticket in Southern

California is \$3.25, Rosen says. Additionally, facility fees that go directly to the venues, ranging from \$1.50-\$2, are often tacked on to the price of tickets.

Rosen contends that the consumer does have a choice: "In 99% of the cases, the consumer can go to [the venue box office] and buy a ticket without a service charge," he says.

However, the Jenkins & Mulligan complaint contends that contracts with the venues severely limit or bar the sale of tickets at the box office, sometimes restricting box-office sale of tickets to the very day of the event.

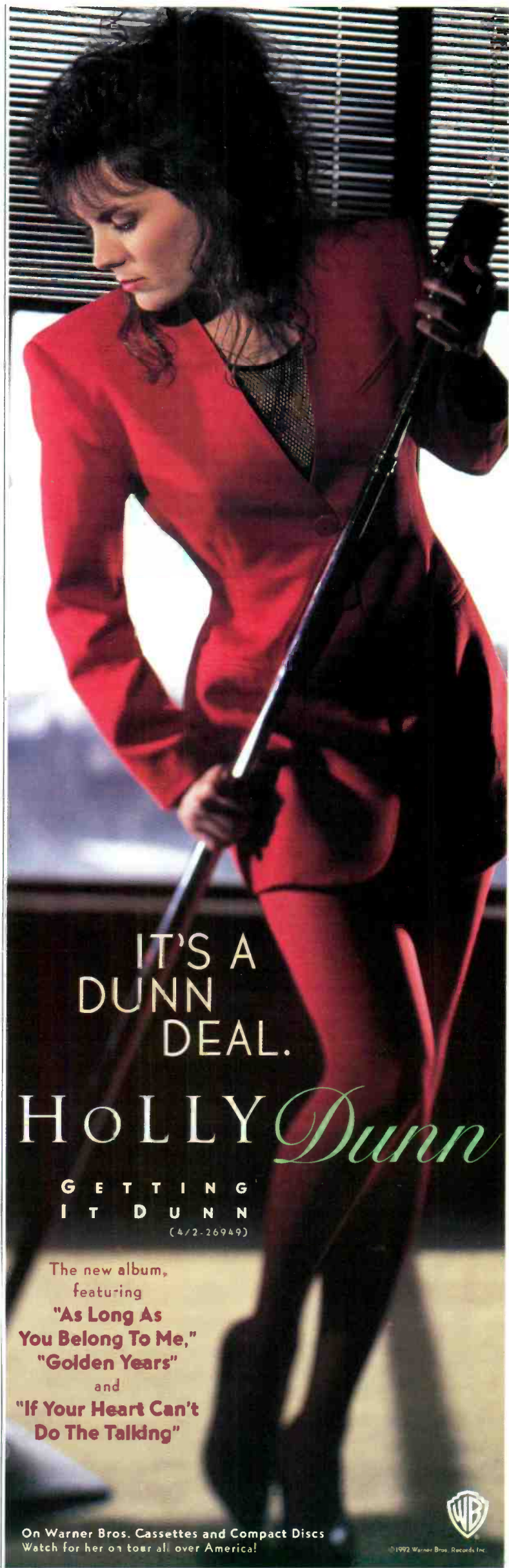
### MINIMAL PROFIT

Ticketmaster's sales in Southern California totaled about \$130 million in 1991. The agency made less than a 2% pretax profit and about a 1% after-tax profit last year, says Rosen.

The company operates some 2,000 outlets in 42 states that account for about \$1 billion worth of tickets to concert and sporting events. Ticketmaster operates 180 outlets in Southern California at Music Plus, Tower Records, and May Co. department stores, and employs 150 telephone operators here.

The current antitrust actions follow two unsuccessful efforts by California legislators to limit service charges imposed and collected by BASS and Ticketmaster.

A bill introduced into the California Senate by Sen. Milton Marks, D-San Francisco, which sought to place a 15% cap on ticket service charges, was defeated in the Senate Business and Professions Committee, as was a 1990 bill sponsored by Assemblyman Rusty Areias (D-Los Banos).



IT'S A  
DUNN  
DEAL.

HOLLY *Dunn*

GETTING  
IT DUNN  
(4/2-26949)

The new album,  
featuring  
"As Long As  
You Belong To Me,"  
"Golden Years"  
and  
"If Your Heart Can't  
Do The Talking"

On Warner Bros. Cassettes and Compact Discs  
Watch for her on tour all over America!





**Has Country  
Top 100 Country 45's rpm  
Now In Stock**

**We Have Them First And Forever  
Lowest Prices • Great Fills • Same Day Service**

**CALL 1-800-4-GOTHAM**  
2324 Haverford Road Ardmore PA 19003

Member of **NAIRD**

# Music Video

ARTISTS & MUSIC

## MVPA's Electees; Prince's Un-'Sexy M.F.'; Eye's Vid Picks

**THE VOTES HAVE BEEN TALLIED:** The Music Video Producers Assn. held its general election June 11: FYI's Paul Flattery, who has served as interim president since last December, now formally holds the title of president. Both Joni Sighvatsson, Propaganda, and Karolyn Ali, Renge Films, were re-elected VPs. A third vice presidency, to be filled by an associate member, was added to the officers' roster. Eddie Ackerman, Absolute Post, was elected to that position. Larry Perel, Satellite Films, was elected treasurer. Squeak's Pam Tarr, Flashframe's Len Eband, and Laurane Sheehan were re-elected West Coast chairperson, East Coast chairperson, and MVPA executive director, respectively.

Goals for the organization are to increase membership and visibility over the coming year, according to Sheehan. On the membership front, Walt Disney Studios has joined, making it the first major studio to do so. In terms of visibility, last year's inaugural MVPA awards helped turn the spotlight on the people behind the scenes. No date yet on this year's awards, but they probably will be held around the same time as the Billboard Music Video Conference.

**AND WHEN IS** that, you might be asking. For those who don't know, the 14th annual Billboard Music Video Conference & Awards will be held Nov. 4-6 in Los Angeles at Hotel Sofitel/Ma Maison. We're already planning sessions and events, but if you have any suggestions, don't hesitate to call. Just a reminder: Nov. 3 is

Election Day, so if you will be traveling to the conference then, don't forget to get an absentee ballot.

**UPDATE:** In addition to airing "Jazz Alley," American Family Entertainment Network has also committed to carrying "Musicklink," produced by Mike Drumm, as well as a new country music video show, "Big Sky Country Video," which will be produced by Drumm... As we mentioned in last week's column, Bruce Rabinowitz has resigned as president of Vis-ability independent video promotion company. He plans to open his own indie promo shop, Feedback!, which will also concentrate on providing labels with in-depth market research. One of his first projects is working with Warner Bros. in helping orchestrate the label's Lollapalooza contest (Billboard, June 20). Like everyone else who has ever set foot in this industry, Rabinowitz vows that he will actually helm a project that definitively proves the impact of video play on record sales... The correct title of the CD sampler put out by Warner Bros. and VH-1 is the "VH-1 EZ CD."

**MONEY DON'T MATTER** Tonight: Don't be so sure. You won't catch Prince's new video on television, but you can buy it for \$9.95. The video single for "Sexy M.F.," which clocks in at more than 10 minutes, hit stores June 16. It's that M.F. word, which is repeated again and again in the song, that makes it unable to be played on television; there's virtually nothing else in the clip that wouldn't pass muster. The surprisingly tame

video is a colorful, stylish romp with Prince as a gangster and Troy Beyer as his moll. It's interesting that when Prince had the chance to make a really raunchy clip, since he knew he wasn't getting airplay, he didn't try to spice up the visuals a bit more. We're not advocating stripping in the halls, but this one's often less scintillating than his average stage show. Maybe he figured the lyrics were enough; but it's hard to tell how many people will "Gett Off" on this one. Unlike that

roles. As is the case with this clip, the best parodies often stretch the truth by only a smidgen. Roll over Jimmy Swaggart and tell Jim and Tammy Faye the news.

• **B-52's, "Good Stuff," Reprise.** Good clean fun with the Bs as they colorfully frolic amid suds during life's spin cycle. Vivid colors and great angles make the languid song eminently more enjoyable. We miss Cindy Wilson, but Kate Pierson gyrates enough for two.

• **Deee-Lite, "Runaway," Elektra.** Lady Miss Kier as Dorothy? Surprisingly, it works at the hands of director Gus Van Sant. Toto (times 3), Super DJ Dimitry and Jungle DJ Towa Towa are all along for the funky ride that proves we definitely aren't in Kansas any-



by Melinda Newman

Madonna clip, the video is being released to retailers without a parental advisory sticker.

**PICK CLIPS:** It seems there is never enough time to watch videos, so we spent an afternoon sifting through new acquisitions and ones we may have missed the first time around. Here are some of our favorites:

• **Genesis, "Jesus He Knows Me," Atlantic.** Genesis does it again with a hilarious spoof of televangelists. Though Phil Collins steals the show, director Jim Yukich gets inspired performances from Tony Banks and Mike Rutherford in a holy host of

more.

• **Alien Sex Fiend, "Magic," World Of Hurt Records.** The always entertaining Mr. Fiend goes the Gothic route, à la the Cure with this phantasmagorical stroll through caverns. Well shot and lighted and perfectly ooky.

• **The Forester Sisters, "I Got A Date," Warner Bros.** The lyrics sound hokey at first, but tell me every person going on a first date with someone hasn't voiced these exact sentiments. Comical performances by the sisters without being too broad.

• **Faith No More, "Midlife Crisis," Reprise.** How pleasant: Human vivisection to a beat. While not as fun as "Epic," the images and colors create an atmospheric vision that lingers.

• **Radioactive Goldfish, "Sonik Friktion," Majii/Cheetah.** Staying on the horror theme, the dance act makes an amusing clip that must have cost next to nothing using archival horror movie footage with humorous subtitles added by the Fish. It's interspersed with really cheap band footage. Good for a laugh and it's nice to remember that creativity costs nothing.

• **Clint Black, "We Tell Ourselves,"**

## VIDEO TRACK

### LOS ANGELES

**RAPPER** Ice-T and reggae stars Black Uhuru joined forces with Moving Pictures' director Jim Gabour to reel "Tip Of The Iceberg" on location in riot-ravaged South Central L.A. The Mesa Bluemoon single is a remix of a track that appears on Black Uhuru's "Iron Storm" album. The clip, produced by March Kingsdorf, features graphic and disturbing footage of burned buildings and devastated city neighborhoods.

The crews at Silvey + Co. recently reeled a number of videos, including Faith No More's "Midlife Crisis" and Lynch Mob's "Tangled In The Web" directed by Kevin Kerslake. Line Postmyr and Tina Silvey produced the shoots for Slash-Warner Bros. and Elektra, respectively. Meanwhile, Silvey director Jane Simpson recently shot Sue Ann Carwell's "Seven Days, Seven Nights" for MCA, and Patti LaBelle's "When You've Been Blessed (Feels Like Heaven)" for Burnin'-MCA. June Guterman produced both shoots. Tina Silvey co-produced the Carwell clip and executive-produced the LaBelle clip. Mark Thompson was associate producer on the LaBelle shoot.

Steve Wynn's new RNA/Rhino video "Drag" is a film collage of "life's

little downers," combined with blue-screen performance shots of Wynn. Mark Fenske directed for the Bomb Factory.

Maddhatter Films director Paul Rachman directed Testament in their new Atlantic video "Electric Crown."

House Of Lords' new video "What's Forever For" is a Mark Freedman Productions video directed by Eden Diebel. Joseph Sassone produced the shoot for Victory Music. Mark Shprintz directed photography.

### NEW YORK

**PORTFOLIO ARTISTS** Network director Marcus Nispel is the eye behind Chic's new Warner Bros. video "Your Love." Crescenzo Notarile directed photography on the shoot, staged at the Broadway Studios in Astoria. Lorraine Williams and Anouk Frankel produced and executive-produced, respectively. The Portfolio Artists Network video for Swing Out Sister's "NotGonnaChange" was identified as "I'm Not Gonna Change" June 13. Nico Beyer shot the video for Fontana Records.

### OTHER CITIES

**PRINCE & THE N.P.G.'s** new Pais-

ley Park clip "Sexy M.F." is a campy blast of hot video funk directed by Citer Tschetter. The Minneapolis-based shoot features Troy Beyer, dancers Diamond & Pearl, and N.P.G. members prancing through bedrooms and hotel rooms, and cruising for beautiful women.

Columbia Records' Stacy Dean Campbell reeled two different videos for the same single, "Rosalee." Wayne Miller directed a Nashville-based, straightforward performance clip, reeled mostly in color. Piers Plowden shot a black-and-white conceptual clip in L.A.

Geffen's Galactic Cowboys went to Arizona and Mexico with a crew from Cyclone Pictures to shoot their latest video, "I'm Not Amused." Andrew Moore and Ken Ross co-directed the shoot. Anne Mullen produced.

Studio Productions director Rob Lindsay shot and directed Michael White's new Reprise video "Familiar Ground" on location in the small town of Ashland City, Tenn. Lindsay combined performance footage with authentic and folksy vignettes. Mary Matthews produced.

Ignacio Carbo is the eye behind Danny B's Pandisc video "Life Can Be So Groovy." Carbo shot the Kikazz Films clip on location in Miami.

RCA. A rollicking performance/concept clip with Black playing in front of gorgeous scenery. It looks like he's trying to toughen up his image a little bit and not be quite so pretty.

• **Alabama, "Richard Petty Fans," RCA.** This one stayed with me just because the song concept is so strange. I grew up in the South; I understand the adoration afforded King Richard, but the idea of a band telling a race car driver's fans that he thanks them and that they made it all possible is just a little bit out of my realm.

• **Third World, "Committed," Mercury Records.** Seminal reggae outfit tries for more mainstream appeal with this bright clip that features clever backdrops contrasted with real-life Jamaican street scenes.


**UPFRONT:** VH-1 held a presentation party for media planners and advertisers recently to show them how the channel works for them. Additionally, a few new programming items were announced. Among them is "VH-1's Music Video Hall Of Fame." Starting July 28, viewers will get to call the channel and vote for their choices for the hall of fame. Nominees will be listed in People magazine. No other details are available yet. Also, Wednesdays, Thursdays, and Fridays at 6 p.m., VH-1 will air "VH-1 By Request," which will program clips requested by listeners via a 24-hour 900-number. All this information is being touted in "What's On: A Guide To Summer Fun." The schedule is being mailed to cable subscribers in Cincinnati and Richmond as part of a test by the channel before a possible national rollout.



**Strange Brew.** The Dead Milkmen change into daily wear for their new clip, "The Secret Of Life," from their Hollywood Records debut, "Soul Rotation." From left are producer Eileen Malyszko, director Adam Bernstein, Dead Milkmen Dave Blood, HP Hovercraft, Dean Clean, Butterfly Fairweather, and Hollywood Records' Stuart Cohn.

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.



Continuous programming  
1515 Broadway, New York, NY 10036

**EXCLUSIVE**

The B-52's, Good Stuff  
Faith No More, Midlife Crisis  
Guns N' Roses, November Rain  
\*Nirvana, Lithium

**HEAVY**

Arrested Development, Tennessee  
Black Crowes, Remedy  
Mariah Carey, I'll Be There (Unplugged)  
The Cure, Friday, I'm In Love  
Def Leppard, Make Love Like A Man  
En Vogue, My Lovin'  
Metallica, Wherever I May Roam  
George Michael, Too Funky  
Pearl Jam, Even Flow  
Queen, We Are The Champions  
Red Hot Chili Peppers, Under...  
U2, Even Better Than The Real Thing

**STRESS**

Tom Cochrane, Life Is A Highway  
Sophie B. Hawkins, Damn...  
Kis Kross, Warm It Up  
Annie Lennox, Why  
Richard Marx, Take This Heart  
Soup Dragons, Divine Thing  
Wilson Phillips, You Won't See Me Cry

**BUZZ BIN**

\*Alice In Chains, Would?  
Beastie Boys, So What'cha Want  
Faith No More, Midlife Crisis  
Shakespeare's Sister, Stay  
Temple Of The Dog, Hunger Strike

**ACTIVE**

A Tribe Called Quest, Scenario  
Tori Amos, Crucify  
Arc Angels, Living In A Dream  
Color Me Badd, Slow Motion  
Das EFX, They Want EFX  
Firehouse, Reach For The Sky  
\*Indigo Girls, Galileo  
Kiss, I Just Wanna  
\*Nice & Smooth, Sometimes I...  
Red Hot Chili Peppers, Give It Away  
\*Jon Secada, Just Another Day  
\*TLC, Baby, Baby  
Tesla, Song And Emotion  
Toad The Wet Sprocket, All I Want  
\*Weird Al Yankovic, You Don't...

**ON**

Afghan Whigs, Conjure Me  
Lindsey Buckingham, Wrong  
\*Elton John, The One  
Lynch Mob, Tangled In The Web  
Matthew Sweet, I've Been Waiting  
Teenage Fanclub, What You Do To Me  
\*DENOTES ADDS

**RECORD GUIDE'S Street Beat**

Five 1/2-hour shows weekly  
1000 Laurel Oak, Voorhees, NJ  
08043

**CURRENT**

Steelheart, Sticky Side Up  
Hardline, Takin' Me Down  
Paulette Carlson, The Chain Just Broke  
Asphalt Ballet, Unlucky Mr. Lucky  
Tevin Campbell, Strawberry Letter 23  
Color Me Badd, Slow Motion  
Atlantic Starr, Unconditional Love  
The Zoo, Shakin' The Cage  
Neville Brothers, Fly Like An Eagle  
Herb Alpert, Someone To Watch...  
CUD, Through The Roof  
CeCe Peniston, Keep On Walkin'  
Black Crowes, Remedy  
L7, Rain  
Soul II Soul, Move Me No Mountain  
WC & Mad Circle, Ghetto Serenade  
MC Breed, I Ain't To Be Flexed With  
Slowdive, The Ballet Of Sister Sure  
Spiritualized, Run  
The Outfield, Closer To Me  
Jodeci, Come And Talk To Me



Continuous programming  
1515 Broadway, New York, NY 10036

**ADDS**

Billy Ray Cyrus, Achy Breaky Heart  
Indigo Girls, Galileo

**FIVE STAR VIDEO**

Neville Brothers, Fly Like An Eagle

**ARTIST OF THE MONTH**

Wilson Phillips, You Won't See Me Cry

**GREATEST HITS**

Michael Bolton, Steel Bars  
Mariah Carey, I'll Be There (Unplugged)  
Celine Dion, If You Asked Me  
Genesis, Hold On My Heart  
Amy Grant, I Will Remember You  
George Michael, Too Funky  
Lionel Richie, Do It To Me

**HEAVY**

Tom Cochrane, Life Is A Highway  
Sophie B. Hawkins, Damn...  
Elton John, The One  
Richard Marx, Take This Heart  
Queen, These Are The Days...  
Jon Secada, Just Another Day  
Vanessa Williams, Just For Tonight

**WHAT'S NEW**

Tori Amos, Crucify  
Lindsey Buckingham, Wrong  
Enya, Book Of Days  
k.d. Lang, Constant Craving  
Annie Lennox, Why  
Ephraim Lewis, It Can't Be Forever  
Lyle Lovett, She's Already Made Up...  
Eddie Money, Fall In Love Again  
Simply Red, For Your Babies  
Ringo Starr, Weight Of The World  
Curtis Stigers, Sleeping With...  
Sting/Eric Clapton, It's Probably Me

**THE BOX**

Continuous programming  
12000 Biscayne Blvd, Miami, FL  
33181

**ADDS**

Brotherhood Creed, Hey Now  
Cypress Hill, Real Estate  
Da Youngsta's, Pass Da Mic  
Elton John, The One  
Eric B & Rakim, Don't Sweat...  
Infectious Grooves, Feed The Monkey  
Jodeci, Come And Talk To Me  
Mary J. Blige, You Remind Me  
Miles Davis, Doo Bop Song  
Richard Marx, Take This Heart  
Sakoo, Tricks On Me  
Tevin Campbell, Strawberry Letter 23  
U2, One (Vers II)

**BOX TOPS**

2 Pac, When My Homies Call  
A Tribe Called Quest, Scenario  
Arrested Development, Tennessee  
B Angie B, Class Act  
Basehead, 2000 BC  
Billy Ray Cyrus, Achy Breaky Heart  
CeCe Peniston, Keep On Walkin'  
Cypress Hill, Hand On The Pump  
Das EFX, They Want EFX  
Dr. Dre, Deep Cover  
Gerardo, Oye Como Va  
House Of Pain, Jump Around  
Keith Sweat, Why Me Baby?  
Kid Frost, Thin Line  
Kis Kross, Jump  
Kwame, Nastee  
Naughty By Nature, Uptown Anthem  
Pete Rock/C.L. Smooth, They...  
Queen, Bohemian Rhapsody  
R. Kelly, Honey Love  
Red Hot Chili Peppers, Under...  
Shabba Ranks, Mr. Loverman  
Sir Mix-A-Lot, Baby Got Back  
South Central Cartel, Ya Getz Clowned  
Super Cat, Ghetto Red Hot

**AMERICA'S NO. 1 VIDEO**

Luke, Breakdown

**FRIDAY NIGHT VIDEOS**

1 hour weekly  
888 7th Ave, NY, NY 10106

**CURRENT**

George Michael, Too Funky  
Black Crowes, Remedy  
CeCe Peniston, Keep On Walkin'  
Vanessa Williams, Just For Tonight  
Chaka Khan, Love You All My Lifetime  
Das EFX, They Want EFX



Black Entertainment Television

14 hours daily  
1899 9th St NE, Washington, DC  
20018

**ADDS**

Atlantic Starr, Unconditional Love  
Najee, I Adore Mi Amor  
Tevin Campbell, Strawberry Letter 23  
Jody Watley, It All Begins With You  
Soul II Soul, Move Me No Mountain  
Men At Large, Use Me  
Color Me Badd, Slow Motion  
Freddie Jackson, I Could Use...  
Troop, Whatever It Takes  
Chris Walker, No Place Like Love  
Eugene Wilde, How About Tonight

**HEAVY**

R. Kelly, Honey Love  
Gerald Levert, School Me  
Chaka Khan, Love You All My Lifetime  
Michael Jackson, In The Closet  
Jodeci, Come And Talk To Me  
Arrested Development, Tennessee  
Lionel Richie, Do It To Me  
Das EFX, They Want EFX (Radio Remix)  
Patti LaBelle, When You've...  
Mint Condition, Forever In Your Eyes  
Kris Kross, Jump  
Tracie Spencer, Love Me  
Meli'sa Morgan, Still In Love With You  
Prince, Money Don't Matter 2 Night  
Soul II Soul, Joy  
The Boys, The Saga Continues  
Shabba Ranks, Mr. Loverman  
Nice & Smooth, Sometimes I...  
Good 2 Go, Never Satisfied  
Hammer, This Is The Way We Roll  
Ho Frat Ho, Ho Frat Swing

**MEDIUM**

CeCe Peniston, Keep On Walkin'  
Vanessa Williams, Just For Tonight  
Everette Harp, Let's Wait Awhile  
Boyz II Men, Sympin' Ain't Easy  
Joe Public, I Miss You  
El DeBarge, You Know What I Like  
Alyson Williams, Just My Luck

**CMT**

COUNTRY MUSIC TELEVISION

Continuous programming  
2806 Opryland Dr, Nashville, TN  
37214

**HEAVY**


Alan Jackson, Midnight In Montgomery  
Billy Dean, Billy The Kid  
\*Billy Ray Cyrus, Could've Been Me  
Brooks & Dunn, Boot Scootin' Boogie  
Clint Black, We Tell Ourselves  
Dennis Robbins, Home Sweet Home  
Dwight Yoakam, The Heart That...  
\*Holly Dunn, As Long As You...  
Joe Diffie, Ships That Don't Come In  
\*John Anderson, When It Comes To You  
Lorrie Morgan, Something In Red  
Mark Chesnutt, I'll Think Of Something  
Martina McBride, The Time Has Come  
M.Stuart/T.Tritt, This One's...  
McBride & The Ride, Sacred Ground  
Michelle Wright, Take It Like A Man  
Reba McEntire, The Night The...  
Shenandoah, Rock My Baby

**HOT SHOTS**

Aaron Barker, Taste Of Freedom  
Aaron Tippin, I Wouldn't Have It...  
Dixiana, That's What I'm...  
\*McBride & The Ride, Going Out...  
Paulette Carlson, The Chain Just Broke  
Stacy Dean Campbell, Rosalee  
Tim Mensy, This Of' Heart  
\*Tracy Lawrence, Runnin' Behind  
Vince Gill, I Still Believe In You

**MEDIUM**

Billy Ray Cyrus, Achy Breaky Heart  
\*Boy Howdy, Our Love Was Meant To Be  
Brooks & Dunn, Baby I'm The One  
Cleve Francis, You Do My Heart Good  
Crystal Gayle, Three Good Reasons  
Dan Seals, Mason Dixon Line  
Hank Williams, Jr., Come On Over...  
Jim Lauderdale, Wake Up Screaming  
Linda Davis, He Isn't My...  
Little Texas, You And Forever And Me  
Michael White, Familiar Ground  
Neal McCoy, Where Forever Begins  
Pirates Of The Mississippi, Too Much  
Ricky Skaggs, From The Word Love  
Rob Crosby, She Wrote The Book  
Rodney Crowell, Lovin' All Night  
Ronnie Milsap, What If You're Wrong  
Sammy Kershaw, Yard Sale  
The Bellamy Brothers, Cowboy Beat  
The Forester Sisters, I Got A Date  
The Oak Ridge Boys, Fall  
Tim O'Brien, One Way Street  
\*DENOTES ADDS



THE NASHVILLE NETWORK  
The Heart of Country  
The Nashville Network

30 Hours Weekly  
2806 Opryland Dr, Nashville, TN  
37214

**ADDS**

Clint Black, We Tell Ourselves  
Evangeline, Bayou Boy  
Vince Gill, I Still Believe In You  
Tim Mensy, This Of' Heart  
Steven Curtis Chapman, The Great...

**HEAVY**

Dan Seals, Mason Dixon Line  
McBride & The Ride, Sacred Ground  
Michelle Wright, Take It Like A Man  
Shenandoah, Rock My Baby  
Reba McEntire, The Night The...  
Joe Diffie, Ships That Don't Come In  
Confederate Railroad, She Took...  
Alan Jackson, Midnight In Montgomery  
Martina McBride, The Time Has Come  
John Anderson, When It Comes To You  
Dwight Yoakam, The Heart That...  
Matthews, Wright & King, Power...  
Dennis Robbins, Home Sweet Home  
Davis Daniel, Still Got A Crush On You  
Neal McCoy, Where Forever Begins  
Cleve Francis, You Do My Heart Good  
Billy Dean, Billy The Kid  
M.Stuart/T.Tritt, This One's...  
Hank Williams, Jr., Come On Over...  
The Bellamy Brothers, Cowboy Beat  
Lorrie Morgan, Something In Red  
Brooks & Dunn, Boot Scootin' Boogie

**LIGHT**

Rosie Flores, Blue Highway  
Lyle Lovett, She's Already Made Up...  
Judy Fields, Eyes Of Love  
Live 'N Kickin', You Don't Need...  
Roger Springer, The Right One Left  
Tim O'Brien, One Way Street  
Jim Lauderdale, Wake Up Screaming

**MEDIUM**

Wayne Newton, The Letter  
Darryl & Don Ellis, Goodbye Highway  
Linda Davis, He Isn't My...  
Ronnie Milsap, What If You're Wrong  
Stacy Dean Campbell, Rosalee  
Karl Taylor, Little By Little  
Michael White, Familiar Ground  
Sammy Kershaw, Yard Sale  
Mark Chesnutt, I'll Think Of Something  
Crystal Gayle, Three Good Reasons  
Little Texas, You And Forever And Me  
Pirates Of The Mississippi, Too Much  
Ricky Skaggs, From The Word Love  
Paulette Carlson, The Chain Just Broke  
Rob Crosby, She Wrote The Book  
The Forester Sisters, I Got A Date  
Aaron Tippin, I Wouldn't Have It...  
Alabama, Richard Petty Fans  
The Oak Ridge Boys, Fall  
Aaron Barker, Taste Of Freedom  
Dixiana, That's What I'm...  
Brooks & Sharp, Baby I'm The One

**AUDIO VISION**

1 hour weekly  
1000 Centerville Turnpike, Virginia  
Beach, VA 23463

**CURRENT**

Tracy Chapman, Bang Bang Bang  
College Boyz, Victim Of The Ghetto  
May May, Life Is A Test  
Arrested Development, Tennessee  
DC Talk, Walls  
Garland Jeffries, The Answer  
Jazelle Ridd, I Am A Dope Fiend  
MC Lyte, Eyes Are The Soul  
South Central Cartel, Ya Getz Clowned  
Jeffrey Gaines, Hero In Me  
Sounds Of Blackness, The Pressure  
Me Phi Me, Sad New Day

**PUMP IT UP**

1 hour weekly  
5745 Sunset Blvd, Los Angeles, CA  
90028

**CURRENT**

Beastie Boys, So What'cha Want  
Arrested Development, Tennessee  
Father Dom, I'm Fed Up  
Naughty By Nature, Uptown Anthem  
Leaders Of The New School, Sobbb...  
Del Tha Funkee... Dr. Bombay  
Kwame, Nastee

# the Medialine

## Bill Adler Booklet Refutes 'Blacks And Jews' Assertions

**NO 'SECRET':** The Nation of Islam publication "The Secret Relationship Between Blacks And Jews," praised last year at a press conference by rapper Ice Cube (The Blitz, Jan. 25), has apparently incited outrage elsewhere in the music community.

A new booklet, "Jew On The Brain," penned by Jewish scholar Harold Brackman and published by publicist Bill Adler, seeks to refute some of the blatantly anti-Semitic "scholarship" of the NOI tome.

"Jew On The Brain" is designed to counter the ugly effects among the 'hip-hop community' of Ice Cube's endorsement of "The Secret Relationship," says Adler, the former publicist for Rush Management (where he handled such acts as Public Enemy, L.L. Cool J, Run-D.M.C., Whodini, and the Beastie Boys) and author of "Rap" and the Run-D.M.C. bio "Tougher Than Leather."

In his foreword to the booklet, Adler says, "... [T]hese are desperate times in the black community, and some of its citizens naturally turn to desperate remedies... or at least to desperate explanations. As concerned citizens, Ice Cube and Chuck D want to know why the black community is in such sorry shape."

He continues, "In truth it's a big question, and it requires a big answer... ["The Secret Relationship"] is not afraid to provide one: it's the Jews' fault. Unfortunately, this answer is not just big, it's terribly terribly wrong."

Adler, who printed the booklet with his own money, intends to distribute copies of "Jew On The Brain" during the New Music Seminar in New York.

**CRITIC OF THE MONTH:** Most writers would run screaming in the other direction if confronted with a band featuring critics Dave Marsh, Joel Selvin, and Greil Marcus as backup singers, but the L.A. Weekly found just the right man to critique such a unit—none other than Don Henley.

In the June 5 Weekly, Henley, who has had some pointed things to say about the press in the past, was dragged into reviewing the Rock Bottom Remainers, an ad hoc combo of writers (including Stephen King and Dave Barry) that played a benefit gig recently at the American Booksellers Assn. convention. To his eternal credit, Henley showed some mercy on the group—although he admitted he was "tempted to drink an entire trayful" of free drinks to get through the experience.

**EMMYS DEVOLVE:** Mark Mothersbaugh, lead vocalist of Devo, has been nominated for a daytime Emmy Award for music direction and composition. Mothersbaugh won the nod as musical director of the Disney Channel's "Adventures In Wonderland." The musician has also contributed music to "Pee Wee's Playhouse" and Nickelodeon's animated "Rug Rats."

### The Blitz



CHRIS MORRIS

### IN PRINT

**DINO**  
*Living High In The Dirty Business Of Dreams*  
By Nick Tosches  
(Doubleday, \$22.50)

Few books focusing on American pop culture figures have ever managed to be as sleazy, penetrating, and hilarious as this extraordinary new study of crooner Dean Martin. Here, Tosches outdoes his masterful work in such previous books as "Country," "The Unsung Heroes Of Rock 'N' Roll," and the definitive Jerry Lee Lewis biography, "Hellfire."

Tosches follows the fortunes of Martin (born Dino Crocetti, the son of an Italian immigrant barber) from his youth in Steubenville, Ohio, through abortive careers as boxer, craps dealer, and small-time associate of local mafiosi. The tale heats up when rising nightclub crooner Martin has a fateful encounter in 1946 with neophyte comedian Jerry Lewis at an Atlantic City joint; Martin & Lewis' subsequent meteoric rise and Martin's solo stardom and membership in

Frank Sinatra's Rat Pack are etched in scurrilous, ripely funny detail.

Martin's biographer views him as the fulfillment of the American Dream: "a mob-culture Renaissance man" who excelled in recordings, movies, radio, and television at the height of Eisenhower-era mediocrity. Tosches writes bluntly of Dino's womanizing, conning, boozing, pill-popping, and associations with big-time gangland figures. Yet Martin emerges as a complex, even tragic figure—a consummate yet insouciant entertainer and an intensely private individual, exalted and entrapped by "the dirty business of dreams."

As ever, Tosches is a supreme stylist; here, he delineates his subject with a combination of show-biz-speak and Italian slang, using profanity as punctuation. "Dino," like his previous books, is deeply researched; incredibly candid testimony from Jerry Lewis highlights the work.

"Dino" is a singular work—an American show-business biography that is also an insightful work of art.

CHRIS MORRIS

## Jackson Opener To Be B'cast Bonanza Europe-Only Program Offers Live Feeds, More

■ BY HUGH FIELDER

LONDON—Michael Jackson opens his "Dangerous" world tour in Munich Saturday (27) to the biggest fanfare from European broadcasters organized for a concert by a single artist.

Under a deal with Jackson reportedly worth about \$3 million, Radio Vision International is producing a Europe-only, 45-minute program to be aired direct from Munich's Olympic Stadium. It will climax with two songs live from the concert. The format may be a breakthrough for coverage of major rock events in Europe, according to RVI chief executive Kevin Wall.

TV and radio networks will have their own presenters and cameras reporting from the concert, with the stage and audience as a backdrop. The format will consist of live feeds

running into pretaped segments of show rehearsals, stage preparations, and an explanation of Jackson's own "Heal The World" charity before going direct to the stage for a 12-camera shoot for two songs.

The presentation has been specifically designed to counter claims by some promoters that TV coverage of major concerts can hurt ticket sales. "There's absolutely no evidence for that," asserts Wall. "In fact, in South America and Japan, television is considered an essential promotional tool for major tours, because it sells tickets."

Wall says he approached German promoter Marcel Avram of Mama Concerts before going to Michael Jackson's management. "I also talked with other European promoters for the tour, including Barry Clayman in the U.K., who was very supportive of the idea. They understand it is help-

ing create publicity for the whole tour." Avram and Clayman could not be reached by Billboard by press time.

RVI has been working for some time "on how to marry the European market in terms of record companies, promoters, and television companies," Wall continues. "We're not giving the entire concert away, but we do have a live premiere. Promoters will be happy because we're teasing the market, and TV will be happy because it's the kind of show which must increase ratings."

Deals have been consummated—or are still being negotiated—with BBC-TV (U.K.), RAI TV (Italy), TV 4 (Sweden), Canal Plus (France), Tele 5 (Spain), TV-2 (Denmark), Premiere (Germany), and TV 4 (Norway). Insiders say the BBC has acquired the package despite a bolder bid by satellite service BSkyB.

## newsline...

**WARNER MUSIC FRANCE** director general Philippe Laco has re-signed Michel Berger and France Gall's Apache label to a long-term contract. A new album ("Double Jeu") featuring the pair singing together for the first time is to be supported by a \$500,000 marketing campaign. Later this year, Warner will release a live album and video from their summer tour, which is sponsored by TV channel TF1.

**BELGIAN RECORD COMPANIES** and club DJs are joining forces to spotlight Belgian techno artists and music at a "Serious Beats" weekend June 26-28. It will take place at venues at Ghent and Grimbergen (near Brussels), and is expected to draw some 30,000 dance fans from France, Germany, and the U.K. as well as Benelux. The latest "Serious Beats" album will be released at the same time, compiled by Music Man/Antler-Subway.

**AT COLUMBIA RECORDS U.K.**, Doe Phillips is appointed international marketing manager; she was international promotions manager. At Warner Music International's London HQ, Anne-Marie Nicol is named director of artist development; she was international director of EastWest Records in the U.K.

**THE FRENCH RETAIL** chain FNAC has opened a 27,000-square-foot store in Reims, selling prerecorded music, audio and video hardware, computer software, and books. The company debuted sites in Cergy and Toulouse earlier this year. Outside France, FNAC is due to enter Madrid later this year or early in 1993.

## Pepsi Offers Jackson Single

LONDON—Half a million copies of an otherwise-unavailable Michael Jackson single are being distributed in Europe ahead of the singer's tour, which starts Saturday (27) in Munich.

The song, "Someone Put Your Hand Out," was originally recorded for "Dangerous" but was omitted from the final track selection. Now it is being offered via Pepsi-Cola as part of the drink company's Jackson-led promotion.

Consumers obtain the single by returning tokens printed on Pepsi packaging. A spokesman says about 500,000 copies will be available, on cassette only, across the continent. He adds that if the scheme is a success, it is likely to be repeated as the tour moves to other territories.

KAI ROGER OTTESEN  
and JEFF CLARK-MEADS

## HMV Bows Biggest-Yet Japan Store

■ BY STEVE McCLURE

TOKYO—The HMV Group has raised the stakes in Japan's retail game with the June 10 opening of a 17,800-square-foot outlet in the Ikebukuro district of Tokyo.

Thought to be the nation's—and Asia's—largest record store, it is located on the sixth floor of the Tobu department store's new Metropolitan Plaza retail complex. Until now, Japan's biggest site was Tower's 16,000-square-foot store in Osaka.

The new HMV is divided into separate rooms by musical genre: rock/pop, black music, jazz, Japanese pop, and classical. It features a live DJ booth, more than 40 video monitors, 63 headphone listening ports, and a stage for visiting artists in the rock and pop section.

Store manager Chiharu Imazawa, who was with Tower's Japan operation for 10 years until 1990, says HMV's move into Ikebukuro is part of the way

the northwest Tokyo area's image is improving.

The store is HMV Japan's first in one of the many subway/commuter railway terminals that in Japan usually house department stores and other shops. About 2.9 million people pass through Ikebukuro station daily. Tower Records and Japanese chain Wave already have Ikebukuro sites.

To publicize the new store, HMV has mounted an advertising campaign in the Tokyo area, including print, television, and radio. While there is only one street-level sign announcing HMV's presence in Metropolitan Plaza, the store's name is featured on the various directories located throughout the building.

HMV Japan president Chris Walker says that the company's game plan here remains on track. "The growth rate is a little quicker than anticipated," he notes, running at three new sites a year instead of two as originally planned. "The entry strategy was al-

ways to focus on Tokyo/Kanto [greater Tokyo and environs] because it provides managerial, logistic, and particularly media efficiency if you focus on one area rather than going throughout the whole nation with the first five stores." HMV debuted in Japan in November 1990.

Walker says that negotiations for the next two stores—both in the Kanto region—are "well-advanced," but adds that nothing has been signed yet. HMV Japan's sales are expected to top the 10 billion yen mark (\$79 million) sometime in 1993, according to reliable industry sources.

Of HMV's competitors, Virgin will open an 11,000-square-foot store in Kyoto in western Japan in July, and a 10,600-square-foot outlet in Yokohama in October. Tower Far East managing director Keith Cahoon says the U.S.-based chain is hoping to open some new stores in Japan soon, but declines to give details.

## CD Revs Lead In Singapore

■ BY CHRISTIE LEO

SINGAPORE—Total CD revenues overtook those of cassettes here for the first time last year, according to figures newly released by the IFPI.

CD sales rose from 1.4 million units worth \$16 million in 1990 to 2.1 million worth \$25 million. Though labels agree that cassettes are on a downward spiral, the format still sold 5.2 million units in 1991 (down by almost 1 million from 1990) and produced revenues of \$17.5 million.

Giouw Jui Chian, IFPI's Asia-Pacific deputy regional director, comments, "CD piracy is minimal, at best. Last year we conducted raids on stores stocking pirated CDs, and also managed to cut off the transit trade from Taiwan."

Joanne Hunt, marketing manager at EMI Singapore, observes, "We are now experiencing the same growth patterns for CD sales as when cassettes were on the brink of becoming the mass-appeal format."

Volume increases for CD have also resulted in marginal price cuts at retail; the average has fallen from \$15 last year to a current figure of between \$11 and \$13.

Giouw attributes the rising sales of music in Singapore to the effective enforcement of the nation's 1987 Copyright Act. BMG Singapore marketing executive Gary See adds, "The popularity of the CD started about this time, and many consumers upgraded their systems to accommodate the new format. What was then a novelty has now joined the mainstream."

Vinyl is now almost dead here. Some 30,000 pieces were sold in 1990, 9,000 in '91, IFPI says.

## U.K. Minister Trumpets Cultural Role Of Rock/Pop At IFPI Council Meeting

■ BY JEFF CLARK-MEADS

LONDON—More than 120 record company executives and industry officials gathered in London June 10 as the global IFPI label group held its first council meeting here since 1974. The venue was the capital's Inter-Continental Hotel.

Amid addresses on such topics as digital broadcasting and the methodology of the U.K. charts, the main speech was given by Robert Key, a minister in the British government's newly created department of national heritage.

Key, whose responsibilities cover the

arts, television, and sports as well as music, praised the success of British musical innovation and its contribution to national culture.

He said, "British artists such as the Beatles and Queen were at the forefront of the industry because they were not scared to experiment. I want people to recognize their contribution to history."

Key argued that the record industry here faces difficulties with artistic acceptance. "There is a general feeling that if it is popular and it is successful, then it is not culture. Of course, that is a fiction. The rock and pop industry is

(Continued on next page)



**Talking Tech In Texas.** Warner Music International executives pause for refreshment during the company's recent worldwide finance/information technology meeting in Dallas. Shown, from left, are Peter Ikin, senior VP of international marketing/artist development; Manfred Zumkeller, senior VP, Europe; and Jim Carradine, executive VP.

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**HONG KONG:** In a political climate that does little to challenge the rhetoric filtering out of mainland China, the new album by alternative group **Endeavour** has caused something of a stir. The band, which comprises radio DJ **Elvin Wong**, guitarist and schoolteacher **Thomas Chan**, and film studies graduate **Makin Fung**, chose June 4, the third anniversary of the Tiananmen Square massacre, to launch its latest missive, "Conglomeration Of Endeavour" (EMI). Endorsed by Amnesty International, tracks include "Sacrifice Of Youth," written to commemorate the Tiananmen horror, and "You Never Cry," which alludes to **Nelson Mandela**. The band has long observed a ritual of publicly reading out the first three articles of The Universal Declaration of Human Rights before every gig and the album's artwork incorporates the Declaration printed in English and Chinese. Thanks to Endeavour's penchant for long, foreboding songs and strange instrumentation, the band is often dismissed as a bunch of uncommercial oddballs. But such depth of commitment makes a welcome change. **HANS EBERT**

**ITALY:** Composer and keyboard wizard **Paolo Rusticelli** is one of the artists chosen to launch Polydor's new Changes line, which aims to glean the best that pop, jazz, ethnic, and classical music have to offer. Rusticelli's new album, "Mystic Jazz," fits the bill perfectly with 10 tracks ranging from funk to fusion and hip-hop to hard jazz. The meditative "Capri" boasts the sublime trumpet playing of the late **Miles Davis**, while "Full Moon" features **Carlos Santana**. Also included among an impressive roster of guest artists are **Wayne Shorter**, **Herbie Hancock**, and **Andy Summers**. Although the globe-trotting Rusticelli, who released his first album at age 16, now devotes most of his time to composing film and TV soundtracks, he has



hinted that he may tour to promote "Mystic Jazz." **DAVID STANSFIELD**

**JAPAN:** Tokyo-based producer **Toshio Nakanishi** wants everybody to kick back and relax while listening to one of the ultramellow, verging-on-ambient albums he's made recently for File Records. File is a quasi-indie label best known for its records by hardcore rap acts, so it is surprising to find it endorsing Nakanishi's Down 2 Earth Recordings, a series of instrumental productions that recall the spacier tracks on **Primal Scream's** "Screamadelica" and early '70s soundtracks like **Pink Floyd's** "Obscured By Clouds." The latest in the series is "Group Of Gods" by the band of the same name. It is well-played material, full of gently tinkling pianos and delicate slide guitar figures, although it sometimes verges on elevator music. **STEVE McCLURE**



**U.K.:** The lack of an outlet for alternative rock, such as that provided by college radio in America, is one of the besetting failures of music broadcasting in the U.K. Apart from a handful of sympathetic DJs—**Mark Goodier** and the perennial **John Peel** on BBC Radio 1, **Gary Crowley** on BBC Greater London Radio—there is virtually no one prepared to give serious airtime to acts such as **Carter USM**, **Ned's Atomic Dustbin**, and **Primal Scream**, which although highly popular, fall outside the mainstream or heavy rock format. So there was considerable excitement when Radio XFM began broadcasting in North London on a trial basis for one month last April. The station, which is sponsored by New Musical Express and Levi's, quickly gained the support of leading acts including the **Cure** and the **Wonder Stuff**, while its policy of playing nonstop indie/alternative rock clearly appeals to a substantial group of listeners, particularly in the 15-24 age bracket. American acts that otherwise have a hard time getting airplay here, such as **Dinosaur Jr.**, **Smashing Pumpkins**, and **Pixies**, were also put on heavy rotation. Radio XFM will be returning for another trial period Sept. 14, but because of fierce competition for the limited number of available frequencies, its chances of being allocated a permanent London-wide FM license before 1996 remain slim. **CHRISTINE CHINETTI**

**FRANCE:** An exciting new presence on the scene is singer/guitarist/songwriter **Pierre Schott**. Formerly half of **Raft**, Schott comes from the Alsace region on the Franco-German border. His first solo album, "Le Nouveau Monde" (The New World; Virgin), was produced by **Robin Millar**, the man behind **Sade's** early albums, and Schott's material is graced with a similar soft-rock sound. One of the standouts is "Je Te Voudrai Quand Meme" (I Want You Anyway), a guitar-driven, bilingual song featuring guest vocals from **Tanita Tikaram**. Schott's lyrics, mostly in French, deal with the themes of voyages and dreams and prompted much thoughtful praise from Millar: "Of all the French artists I know, he is the first to find the American sounds in his own language while maintaining the very French belief that the text is as important as the music. Pierre is also a fantastic guitar player." **EMMANUEL LEGRAND**

## International

### Sweden's Past & Present On The Move

#### Take A Chance On Them: New Life For Abba Catalog

■ BY ADAM WHITE

LONDON—Bjorn again, indeed. Current U.K. enthusiasm for the Abba heritage—with Erasure's four-song single, "Abba-esque," at the top of the charts here for a second week—may soon spread.

PolyGram is planning a definitive Abba boxed set for European release later this year, while its Swedish affiliate is recording a tribute album to the long-disbanded supergroup. The latter, inspired by the Elton John/Bernie Taupin "Two Rooms" concept, will feature top acts from Sweden, but no active participation by Abba members.

PolyGram International Music Publishing chief executive David Hockman says the Abba catalog of songs and masters—which it acquired in 1989—is a consistent income source. The repertoire is most popular in Australia, home of Abba cover band Bjorn Again (their name is taken from Abba's Bjorn Ulvaeus). Next is Germany, where an album of Abba hits performed by the Munich Symphony Orchestra recently sold about 130,000 copies.

Hockman has met with Ulvaeus and Benny Andersson—the onetime writing and performing core of Abba—to discuss ways of remarketing their catalog. Terms of their publishing deal require PolyGram to clear all use of the songs with the pair.

The chart-topping Erasure EP (on Mute) features "Take A Chance On Me," "SOS," "Voulez-Vous," and "Lay Your Love On Me." Ingemar Bergman, GM of PolyGram's Swedish publishing affiliate, says Ulvaeus and Andersson are flattered by the attention. Further flattery is evident in England: a noncommercial megamix of other Abba songs, currently airing on London's Capital Radio.

Bergman is overseeing the tribute project, and says six of the intended 12 covers have been finished. He is reluctant to name artists yet, but does note that Army Of Lovers is tackling "Hasta Manana."

Bergman estimates the Abba heritage produces more than \$4 million a year in publishing and mechanical income (PolyGram is thought to have paid some \$25 million for the package in 1989). And the Swedish executive also notes, with some satisfaction, that U2 performed "Dancing Queen" during its recent tour stop in Stockholm—and that Andersson and Ulvaeus joined them on stage.

For all this activity, however, Bergman sees little likelihood of an Abba reunion. "No one expects it," he concludes.

#### Roxette 'Joyrides' Thru Latin America On Tour

LONDON—Roxette's first concert tour of Latin America generated gross ticket revenues in excess of \$5 million, and contributed to a 27% surge in sales of their most recent EMI album, "Joyride."

The Swedish band performed a lucky 13 dates—all were reportedly SRO—in six nations from March through May: Mexico, Uruguay, Paraguay, Chile, Argentina, and Brazil. They drew a total of 347,000 people at ticket prices generally kept below the \$20 mark. In both Argentina and Brazil, there were four shows at four sites, pulling an aggregate 120,000 and 110,000 patrons, respectively.

It marked one of the few times in recent years that a major international act has undertaken an extensive tour through the region, according to David Stockley, managing director of EMI Music International for the world outside North America and Europe. The boost to Roxette's album sales was the result of concerted tour-related marketing efforts by EMI affiliates, he notes. Combined sales of "Look Sharp" and "Joyride" are now at 1.08 million in those six territories—seen as healthy numbers in an environment where domestic repertoire usually outsells international product by 7:3.

"We've been working on Roxette there for a couple of years," Stockley explains, "to lead to a maximum, coordinated drive." Prior to the concert dates, their album sales amounted to 380,000 for "Look Sharp" and 510,000 for "Joyride." The latter received the biggest boost (to a current 650,000) after the shows, and is still selling.

Mario Ruiz, marketing director at EMI Music International's London headquarters, says, "You've already got to be selling quite a lot of albums to make a tour like this worthwhile for the act. In this case, Roxette played Latin America at exactly the right time."

The band's Per Gessle and Marie Fredriksson paid a promotional visit to the region last year, including an appearance at the Acapulco music festival. This was the springboard for the subsequent marketing drive, says Ruiz, who was EMI's Miami-based VP of Latin American A&R and marketing until assuming his current post last month in London, succeeding Jean-Francois Cecilion.

Concert promoters Daniel Grinbank at Rock & Pop International, who presented Roxette in Argentina and Chile, and Phil Rodriguez at WTR International, who handled them in Brazil and Venezuela, were particularly effective, according to Stockley. **ADAM WHITE**

#### U.K. MINISTER TRUMPETS MUSIC'S CULTURAL ROLE AT IFPI MEET

(Continued from previous page)

one of the best examples of success in art."

Key, who as an amateur tenor appeared on an original cast recording of "Amadeus," declared, "I want to blow the trumpet for the rock and pop industry. This government is committed to supporting the industry; it is a very important part of national culture."

Asked during a Q&A session about the possibility of a blank-audiotape levy in the U.K., Key said the matter was "under review." Pointing to the fact that his department was established just three months ago, he said, "It's early days for us yet."

Key added that the ultimate decision on any home-taping royalty lies with the Department of Trade and Industry and that his department is in discussion with the DTI on the matter.

Earlier in the day, technology minister Edward Leigh had told the meeting that he supported European Commission moves for improved and harmonized copyright protection within the

European Community. Those moves are likely to oblige the U.K. government to introduce a blank-tape levy.

Leigh acknowledged, though, that most pirated material emanates from countries outside the EC. He said, "That is why the U.K. government has strongly supported the inclusion of intellectual property protection in the

GATT round, which we hope will come to a successful conclusion in the near future.

"We also welcome the fact that the community has been able to negotiate association agreements with other European countries that recognize the need for adequate levels of protection for intellectual property."

#### ALEX SCHIAVI EXTRAORDINARY EXPERIMENTAL GUITAR

AVAILABLE DISCOGRAPHY:

- LP "BUDAPEST CONCERTS" • LP "MUSICA FUTURISTA" the original ITALIAN "ART OF NOISE"
- LP "ECLIPSE OF REASON"
- "INFERNO" LP and CD (with 2 bonus) - LP "CELLOTRONIC"

ORDERS TO: NAA AGENCY - V.le Brianza, 32 - 20127 Milano - Italy  
(FREE CATALOGUE)

MANAGEMENT: PANNONART - G. Geszty F. Deak ut. 19  
1052 Budapest (Hungary)

WHOLESALE - COLLECTORS - RETAILERS WELCOME!

## CAPITOL PRICE HIKE OPPOSED BY TOP RECORD RETAILERS

(Continued from page 1)  
reduced their back catalog orders from Capitol.

Capitol's price increase, which went into effect June 1, boosts the company's prices to the high end of the wholesale spectrum here. For preferred customers, wholesale cost on CDs has jumped from \$12.32 [Canadian] to \$12.85, and that of prerecorded cassettes has gone from \$7.32 to \$7.54.

No other major labels have announced similar price rises.

What angers several retailers most is that the Capitol price hike comes at a time when sales are slow and when record retailers are aggressively going after market share amid widespread price cutting.

"Nobody likes a price increase,"

says Dan Whitt, president of A&A Music & Entertainment, which operates the 141-unit A&A retail chain, "but to announce this type of increase with what's happening at retail right now is not right."

Ironically, it was the formerly bankrupt A&A that, in an attempt to regain market share, started a retail price war last fall by drastically reducing front-line CD tags at three key stores in Toronto and one in Montreal. On some titles, A&A dropped its price to \$10.88—less than wholesale price.

HMV's marketing tactics, while aggressive, have been less dramatic: The chain has done several CD promotions at \$13.33, and for a brief period last summer, offered the two Guns N' Roses albums for the price

of one.

Nevertheless, because it is owned by Thorn-EMI, which also operates Capitol, HMV has borne the brunt of criticism over the label's price hike.

Canada's leading retailer, Sam Sniderman, president of Roblan Distributors, which operates 121-store Sam The Record Man retail chain, maintains that HMV has "unlimited funds and an unlimited mandate" to become Canada's No. 1 retailer while driving competitors out of business.

"Here's EMI raising their prices and, at the same time, they've got their retail chain spending money like it's going out of style," says Sniderman. "Why the hell should we buy EMI product? All we're doing is paying for HMV's expansion."

"EMI is taking a shit-kicking with

HMV, spending a lot of money and losing, so they've raised prices at Capitol to make up for it," says Vito Ierullo, president of the Records On Wheels one-stop, which supplies 200 retail accounts. "I don't give a crap about the new pricing, but I don't like the moneybags from EMI saying, 'Open up the bank and away you go.' None of us here have a Big Daddy with billions of dollars backing us."

"We're paying for all the price wars HMV has caused through Capitol giving us an increase in price," says Malcolm Perlman, president of Sunrise Records & Tapes chain, which operates 30 stores. "And [the price rise] was so poorly timed."

### SEPARATE COMPANIES

In defending the new pricing, Deane Cameron, president of Capitol Records-EMI of Canada, stresses his company operates separately from HMV Canada. "I'm sure the numbers end up in England under the heading of 'Canada,' but there's no day-to-day relationship between the two companies," he says.

"I don't buy the argument that they're separate companies," counters Whitt. "They're owned by the same company, the same bottom line filters into one bottom line."

"EMI owns Capitol, EMI owns HMV," says Ierullo. "It's the same guys and either Capitol or HMV has to shut down because the market is being fucked around. There's some good accounts here that have been here for a long time. HMV is not necessary."

Paul Alofs, president of HMV Canada, says the retail chain and Capitol-EMI "operate at arm's length according to the laws of Canada. HMV is doing a good job here and, with the economic environment where things are tough retail-wise, there are some people taking some shots at us which are uncalled for and are quite unfair. Are we creating competitive waves? Sure we are, and we're doing the job for our customers."

"Some members of the old boys network, who have made tremendous personal wealth in previous decades, who have not invested that money in their stores, are now blaming us for being effective competitors. These same people have signs in their windows saying they have rock bottom or the lowest prices. We're competing on the basis of selection and service, but we're not going to stand by and be undersold on price."

### FUNDS NOT UNLIMITED

Alofs denies the accusation that HMV Canada has unlimited funds from Thorn-EMI to establish a market position here. "We have funds to invest according to our ability to provide returns on those funds. We're not operating at a deficit position nor will we operate in a loss position. We've been operating at a profit for the last two years, and that profit has been substantially increasing. We have the amount of investment that we can justify from a return point of view and sufficient enough to open between five and 10 stores a year."

Deploing the current retail price cutting most evident in Montreal and Toronto, Alofs concedes that HMV's 25,000-square-foot store on Toronto's

Yonge Street failed to turn a profit in its first year, but he predicts it will. "It's going to operate at a profit," he says. "[Price-cutting] is a situation we don't want to see continuing but, until there's the recognition there are too many stores, we're all going to blow our brains out continually dealing on price," he says.

### CUT BACK ORDERS

Several retailers say that, if HMV Canada continues its aggressive sales practices, they'll reduce future purchases from Capitol. Roblan's and Sunrise have already cut back on catalog buys from the supplier, even though that means they have to pay more for their purchases.

"Because we've cut back quite significantly, we're getting hit two-fold," says Perlman. "We went from a high-volume level to a lower-volume level, from paying \$12.59 for front-line to paying \$13.20."

"We're not going to boycott Capitol, we're just not going to encourage their buy," says Sniderman. "We're going to look after their Canadian artists but the hell with the rest."

Ierullo says for now that Records On Wheels will stop short of a boycott of Capitol product, but "when they ask now to front-rack their product or put it on special and advertise it, I'll say, 'fuck you.' And, if things start getting too tough, we're going to have to insist on 20 points on Capitol product. Would I cut back if I don't get 15 or 20 points? Yes, most definitely."

"By coincidence, we're restructuring our catalog and had suspended all purchasing to the old catalog three weeks ago," says Whitt. "We're only purchasing key catalog items until we get our catalog reworked. Then we're going to look long and hard at Capitol as we add titles."

However, some observers say retailers might harm themselves by cutting back on Capitol product. For example, Leonard Kennedy of Saturn Distributing Inc., which racks 240 Zellers stores nationally, asks, "What point are they going to get across to hurt their own business? And Capitol will make up for it. They'll come to me or HMV or Handleman."

### TOM COCHRANE

(Continued from page 11)

getting AOR play, we went to pop [radio] to set it up. Frank Palombi [Capitol's national director of pop promotion] went out on the road for eight weeks playing it for pop radio. Then Jeff Shane [senior director of AOR promotion] managed to take it top five at AOR and we started getting requests and some really heavy airplay." Fagot credits program director Brian Douglas of WKRC Cincinnati for being one of the earliest top 40 believers in "Life Is A Highway."

"He put it on the air and reported it," says Fagot. "Then he came back and told us not only was it getting phones but it was researching well [with] 18-24 females. He went ahead, added the record early, and it went to No. 1 there. He talked to a lot of other programmers about the record."

# Billboard Salutes Southeast Asia.

First time ever - Billboard presents a special report on the entertainment industry in Southeast Asia.

Interviews with key players in radio, retail, record company executives, concert promoters and managers will explore the vast potential of the industry in the entire region.

Articles on each of Southeast Asia countries will

cover the exciting happenings in the region.

ISSUE DATE: 8/22  
AD CLOSE: 7/28

In addition, the section will include articles on foreign artists touring the region and MTV Asia.

Join Billboard in this one-of-a-kind report and reach over 200,000 industry leaders worldwide!

For more information  
Grace Ip

ph: (310) 330-7888  
fax: (310) 330-7889  
Southeast Asia Rep.

INDONESIA • PHILIPPINES • KOREA • MALAYSIA • SINGAPORE • THAILAND • CHINA • TAIWAN • HONG KONG

# Billboard



# G S A

## GERMANY / SWITZERLAND / AUSTRIA

# G S A

### German Industry Mulls Price Hikes As Costs Spiral And Growth Levels Out

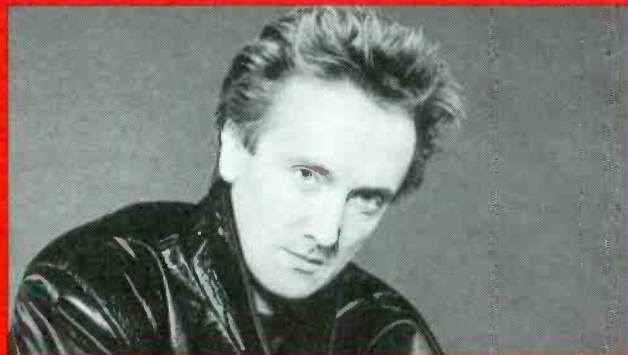
BY MIKE HENNESSEY

Since 1985, the German record industry has enjoyed annual sales increases averaging 10.5 percent a year. Last year's sales were up 10.8 percent, generating a gross income of 4.04 billion DM (some \$2.51 billion at an exchange rate of 1.61 DM to the dollar).

This year, however, a combination of various factors has obliged the industry to reconcile itself to a level of growth just ahead of the current 4.5 percent inflation rate. The CD boom has peaked, the general economic situation is curbing leisure spending, and the market is approaching the saturated condition that has already arrived in other Western European markets.

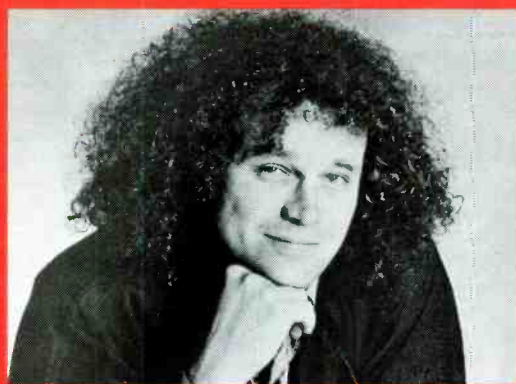
Expectations are that, for the first time since 1986, there will be a decline in the number of units sold. The growth rate of CD sales, which was on the order of 70 percent in 1987 and 1988, slowed to just under 34 percent in 1990. Last year, helped by the massive 47 percent decline in vinyl LP unit

(Continued on page GSA-6)



Westernhagen

# G



Swiss hit: Andreas Vollenweider

### Concert Sponsorship, Local Talent Buoy Swiss Spirits Amid Slow Growth Cycle

BY URS HUGIN

The Swiss record industry continues to show slow but consistent progress. Last year, it grossed about 275 million Swiss francs, some \$197.2 million at an exchange rate of 1.47 francs to the dollar. Precise IFPI figures for the year are not yet available, but that would indicate a rise of some 5.5 percent from the previous year's \$187 million gross. However, inflation is clearly biting into profitability.

# S

The year 1990 was itself up by some 8.7 percent in monetary terms from the year before. The mid-summer unveiling of the detailed IFPI figures for 1991 will show whether the downward trend in unit sales continues. Fears are that will be the case, because Switzerland is in a state of recession and there are twice as many unemployed now than there were 12 months ago.

Even so, the industry mood is cautiously optimistic. Peter  
(Continued on page GSA-14)

### Business Up 17% CD's, Musicassettes Fuel Austrian Boom

BY MANFRED SCHREIBER

The Austrian IFPI unveiled a record-industry trade increase of 17.1 percent in 1991 over the previous year—which in turn had shown a 9.6 percent upturn over 1989—with a triumphant flourish. The whole Austrian economy grew only 2.5 percent last year, in a country where inflation runs at around 3.3 percent.

The music-business boom is principally due to exceptional sales of CDs and musicassettes.

At factory price level, the gross of all IFPI members climbed to \$114 million. The national IFPI group figures show sales of 1.15 million singles (down 28 percent from 1990) at a value of \$2.5 million (down 26.1 percent); 387,888 12-inch singles (down 27.8 percent) at a value of \$1.2 million (down 38.2 percent); 487,507 CD singles (up 63.5 percent) at \$2.2 million (up 65.5 percent); and 2.5 million albums (down 31.1 percent) at \$16.1 million (down 27.1

# A



Awesome In Austria: Roxette

percent).

And then the final good news: 3.3 million musicassettes (up 3.8 percent) at \$19 million (up 8.2 percent) and 7 million CDs (up 36.5 percent) at \$72.7 million (up 43.3 percent).

So 1991 was the first year in which LPs sold less than cassettes. The CD format has played a vital role in the business build-up

(Continued on page GSA-14)



MAKER L  
KONZERTAG  
PR

# THE SUMMER OF '92

DAS OPEN-AIR FINALE

## SIMPLY RED

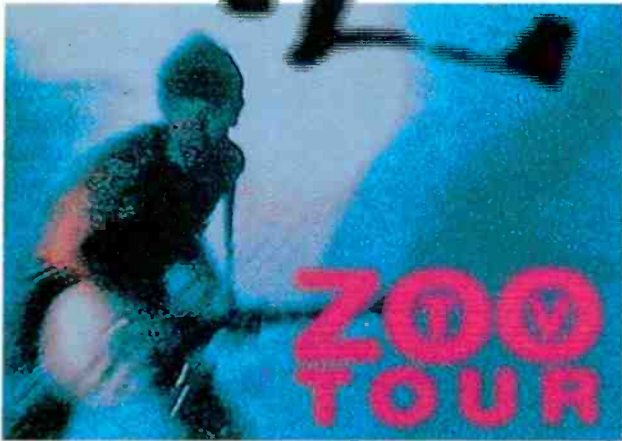


Sa. 4.7. KÖLN - Müngersdorfer Stadion



SPECIAL GUEST  
**WAS NOT V**  
30.6. STUTTG  
7.7. FRANKF  
9.7. KARLSR

# U2



24.5. WIEN - Donauinsel  
25.5. MÜNCHEN - Olympiahalle  
29.5. FRANKFURT - Festhalle  
4./5.6. DORTMUND - Westfalenhalle  
13.6. KIEL - Ostseehalle



## ELTON JOHN *ROCK* JOHN *PEA*

DAS 2-TAGE  
OPEN-AIR  
FESTIVAL

LISA STANSFIELD  
GLENN TORI CROWDED  
FREY AMOS HOUSE  
THE BLESSING  
COULDN'T BE A FISHER  
HEROES *vs.* SILENCIO  
ROKO

MIT CAMPING-  
UND ÜBERNACHTUNGS-  
MÖGLICHKEITEN,  
KINDERPROGRAMM u.s.w.

BA

5./6./7. JUN  
Einlaß: Freitag, 5.6.'92

Coca-Cola light PRESENTS

# ELTON JOHN



Special Guests:  
**STEVE FORBERT**

### CROWDED HOUSE

1./2.6. DORTMUND - Westfalenhalle  
4.6. FRANKFURT - Festhalle  
7.6. BREMEN - Weserstadion  
9./10/12.6. MÜNCHEN - Olympiahalle  
15./16.6. BERLIN - Waldbühne

# Tracy Chapman

24.6. NEU-ISENBURG - Hugenottenhalle  
25.6. MÜNCHEN - Circus Krone  
27.6. HAMBURG - Stadtpark  
29.6. KÖLN - Tanzbrunnen



## Glenn Frey

Do. 4.6. HAMBURG - Große Freiheit

## STEVE FORBERT

17.6. STUTTGART - Altes Schützenhaus  
19.6. NÜRNBERG - Serenadenhof  
20.6. HAMBURG - Große Freiheit

## crowded house

8.6. HANNOVER - Music Hall  
11.6. ULM - Gorki Park  
13.6. NÜRNBERG - Serenadenhof  
14.6. JÜBECK - Open-Air Festival

# TO AN

7.6. Frankfurt -  
8.6. Hamb  
9.6. STUTTGART -



## Use Your Illusion

# GUNS N' ROSES

SPECIAL GUESTS: **FAITH NO**

23.5. WIEN - Donauinsel  
26.5. BERLIN - Olympiastadion  
28.5. STUTTGART - C  
30.5. KÖLN - Müngers

THE ART OF PROMOTING.  
PRESENTED BY MAREK LIEBERBERG & OSSY HOPPE

92 In Germany and Austria!

OH YEAH!

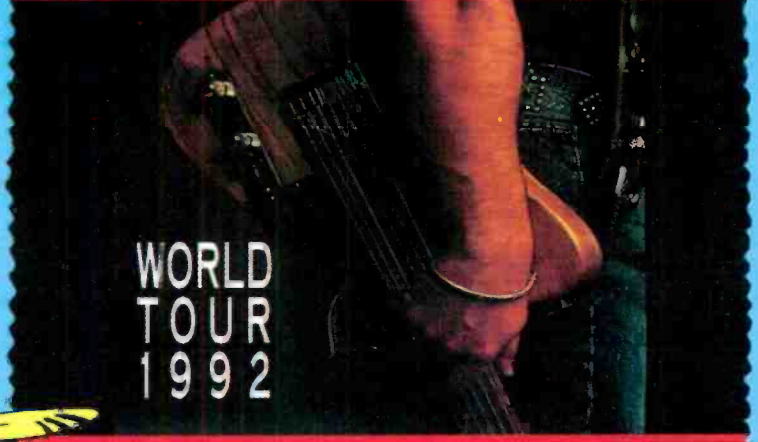


# DIRE STRAITS



- Schleyerhalle 11. 7. MÜNCHEN - Olympiastadion 17. 7. KÖLN - Müngersdorfer Stadion  
 - Waldstadion 13. 7. NÜRNBERG - Zeppelinfeld 20./21./22. 7. BERLIN - Waldbühne  
 - Wildparkstadion 15/16. 7. HAMBURG - Sporthalle 25. 7. BREMEN - Weserstadion

# BRUCE SPRINGSTEEN



WORLD TOUR 1992

DO. 25./FR. 26.6. FRANKFURT - FESTHALLE 20 UHR

# AM RING BRYAN ADAMS

MIT OPEN-AIR KINO

MARILLION  
 MICHELLE SHOCKED  
 SAGA • TEXAS



ESALZ

THE CULT  
 GIANT • GUN • PLAN B  
 STEVE FORBERT  
 JESUS MESSERSCHMITT

# DEF LEPPARD

24.5. MÜNCHEN - Theaterfabrik 29.5. BONN - Biskuihalle  
 27.5. FRANKFURT - Music Hall 31.5. HAMBURG - Docks

HÜRBURGRING/EIFEL

# JAMES TAYLOR

HAMBURG - Musikhalle

# GIANT

4.6. AUGSBURG - Rockfabrik  
 5.6. HANNOVER - Music Hall  
 8.6. NÜRNBERG - Serenadenhof  
 9.6. TUTTLINGEN - Akzente  
 10.6. LUDWIGSBURG - Rockfabrik  
 15.6. HAMBURG - Große Freiheit



**SUPERROCK '92**

**IRON MAIDEN**

15.8. MANNHEIM MAIMARKTGELÄNDE

RIOS



Oper/Mozartsaal - Stadtpark\*

# Michelle Shocked

26.5. HAMBURG - Docks Konzerte  
 27.5. BERLIN - Neue Welt  
 28.5. MÜNCHEN - Theaterfabrik

# BRYAN ADAMS

SPECIAL GUESTS:

# TEXAS

STEVE FORBERT

6.6. NÜRNBERG - Frankenhalle  
 9.6. KIEL - Ostseehalle  
 10.6. BERLIN - Waldbühne  
 11.6. MÜNCHEN - Olympiahalle  
 13.6. HANNOVER - Sportpark Garbsen  
 18.6. DORTMUND - Westfalenhalle

# World Tour 1992 'ROSES



MORE + SOUNDGARDEN

Stadtpark 3.6. HANNOVER - Niedersachsenstadion  
 Waldstadion 20.6. WÜRZBURG - Flugplatz Schenkenturm



# HEROES DEL SILENCIO

9.6. NÜRNBERG - Serenadenhof  
 10.6. MENDEN - Wilhelmshöhe  
 11.6. KASSEL - Musiktheater  
 12.6. JÜBECK - Open-Air  
 14.6. BERLIN - Tempodrom  
 18.7. HALDERN - Open-Air

## German Industry Premieres ECHO Awards To Promote Domestic Repertoire

BY GERD GEBHARDT

**E**CHO is the name of the new German record award. At its premiere in Cologne on May 18, the award ceremony for the most successful recording artists of 1991 met with a great and positive response, attracting nearly 500 guests from all parts of Europe.

It is the first time that a festival has been organized in this area, clearing all the hurdles of competition and continuing the great examples we have had in the past from the U.K. and the U.S.

For the German Phono Academy, the ECHO event formed the starting point for intensified support of national repertoire. We want to help German performers achieve better ratings in the international charts. This is already quite difficult in Germany, for more than 80 percent of the charts is dominated by international productions.

The purpose of ECHO is to draw attention to the German music market and thereby highlight its importance, which is apparent from the standpoint of turnover gross.

Since Germany is the third-largest record market in the world—and No. 1 in Europe—the creative music community should, at long last, be flying its own flag. It's high time that the German product gained an international footing throughout the world, with the help of friends in the U.S. and U.K.

ECHO aims to encourage national composers and songwriters, producers and artists to assert themselves on the international pop market. The charts, as the barometer of a record's success, are listing "Made in Germany" with increasing frequency in the top ranks.

The German record award ECHO is giving the entire German record industry more self-confidence. We are particularly proud of the fact that many friends and business partners from all over Europe were our guests on this inaugural occasion. In the music market, it is very much apparent that we have already created a united Europe. Other industries can undoubtedly learn from us in his respect. ■

*Chairman, German Photo Academy and  
Managing Director, Warner Music, Germany.*



Top: The duo Camouflage; Dieter Bohlen. Bottom: Herbert Groenemeyer; Felix Weber & Irmgard Klarmann

## A New Generation Of German Writers & Producers Makes Marks The World Over

BY ELLIE WEINERT

**I**n the field of popular music, Germany has produced a long list of composers who have international renown—among them Bert Kaempfert ("Strangers In The Night," "Spanish Eyes"), Henri Mayer ("The Summer Wind") and filmscore Grammy winners Giorgio Moroder ("Midnight Express") and Harold Faltermeier ("Beverly Hills Cop," "Top Gun").

One of the most successful songwriting teams in today's German music scene is that of Klarmann and Weber, who are signed to Warner/Chappell. Their material has gained worldwide exposure via such international acts as Paul Anka ("Turning My Mind To You"), Tracie Spencer ("Symptoms Of True Love"), the Braxtons ("Good Life") and Chaka Khan ("Love You All My Life," which made Top 10 on the R&B charts and Top 70 on the Billboard Hot 100 and the U.K. charts).

The duo also wrote Randy Crawford's "A" side, "A Lot That You Can Do," plus "Touch 'N Go," due out by Expose on Arista. It's a notable feat for a German composer team to have three singles on the U.S. R&B charts at the same time. But Klarmann and Weber are also an exception to the rule in that they don't perform the songs themselves. Many record companies prefer self-contained units who both write and sing.

Kick Musikverlag has Marius Muller-Westernhagen, an actor who turned rock singer/songwriter. His current album "Jaja" (WEA) was No. 1 in Germany for six weeks and has been released in Austria, Switzerland, Denmark, South Africa, Holland and Belgium. This album was his first as producer.

Westernhagen is 41 years old and has released 15 albums since his 1974 debut. He's picked up five gold awards (sales of 250,000), four platinum (500,000) and two double platinum. In September 1989, his album "Halleluja" made him the first WEA artist to hit the album chart at No. 1. Not even Phil Collins, Rod Stewart or Prince have managed that.

His 1990 album, "Westernhagen Live," made No. 1 and went double platinum, becoming the most successful German live album ever. And the linked video is the most successful German music video, too—over 60,000 sales and double platinum. His tours—a 26-venue one coming soon with a total attendance of 750,000—sell out a year in advance, some venues are SRO three nights in a row.

Still going strong after 15 years is another actor-turned-

***The composers of the decade are the deejays-turned-producers, who know their way around electronic equipment but don't necessarily know how to read music or play an instrument.***

rock-singer. Herbert Groenemeyer (Electrola) writes his own songs, and his 1990 album, "Luxus," was No. 1 for two months, going double platinum (1 million sales). His albums are regularly released in many countries, and his 1990/91 tour drew 850,000 fans. His album "O" went triple platinum, and "Bochus" quadruple platinum.

Kick Musik also has Pe Werner, the young female singer whose current album, "Kribbein Im Buach," or "Butterflies In The Stomach" (Intercord), won the German Record Award from the critics and spent six months on the domestic chart. Werner writes her own songs and picked up the 1991 Fred Jay Award as best newcomer lyricist. Covers of her songs are being recorded in Swedish and Dutch, and she's won several best-newcomer performance awards.

German-language pop/rock band PUR (Intercord) is fronted by Hartmut Engler, who also won a Fred Jay lyricist award this year. He is part of the music generation that evolved from the Reinhard Mey days of the mid-1960s. The

*(Continued on page GSA-8)*

## German Dance Sweats Out Airplay Drought And Snaps Out Of Its Trance

BY ELLIE WEINERT

**T**he kids of today are brought up on modern technology to aid work and play, so it's only natural that computers are a key part of their cultural expression. And the development of computer and electronic instruments has produced a new breed of musicians who often can't read music or play an instrument—but are dab hands on synthesizers or turntables.

Creativity in discos started with scratching records and making new sounds and rhythms. And, certainly in Germany, natural progression pointed the club deejay toward the production and performance of today's pop.

Over the past decade, the popularity of techno music has built consistently—becoming a mass movement over the past couple of years. In Cologne last month, for instance, 5,000 techno fans celebrated at a May Day party.

The huge success of the techno version of "Das Boot" by U96 is solid proof of the popularity of dance music in Germa-

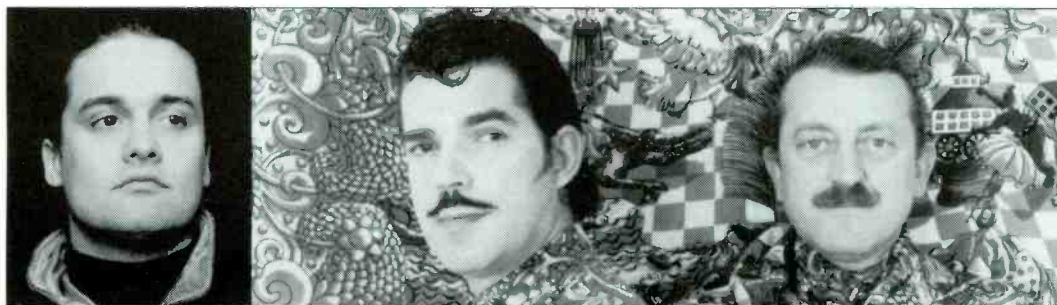
ny. Polydor takes pride in this most popular of all dance tracks. It's been No. 1 for 13 weeks and mining platinum for sales of 500,000.

Polydor managing director Goetz Kiso says, "Das Boot" didn't get instant recognition abroad until after its massive chart success in Germany. Now its foreign sales are around 1 million, having been released in the U.S., Japan, Australia and just about everywhere else."

A pioneer of German dance was ZYX Records, set up by Bernhard Mikulski 10 years ago. Now the label is established as a trademark for dance around the world. Reinhard Piel, head of A&R at ZYX says, "Dance music made in Germany, notably techno, sells extremely well abroad. A prime example is Mysteria's 'Who Killed J.F.K.,' which made the Billboard dance chart."

The label also scored with Double You's "Please Don't Go" in the U.K., Benelux and Spain. "Techno developed from the high-energy music of the 1980s but is more monotonous and

*(Continued on page GSA-10)*



Left: Polydor's U96. Right: Mercury's Yello.

INTO A COMPACT FUTURE

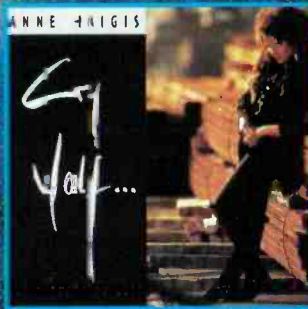
# Music for the 90's



GOTTHARD "GOTTHARD" CD · MC · LP  
PRODUCED BY CHRIS VON ROHR



PLAN B "INTENSIFIED!" CD · LP  
PRODUCED BY PAT COLLIER & PLAN B  
NEW ALBUM SCHEDULED FOR FEB. '93



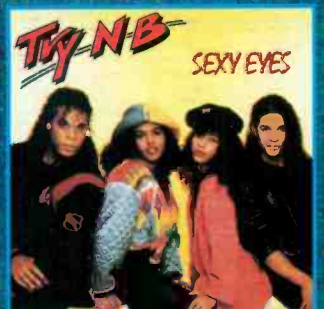
ANNE NIGIS "CRY WOLF" CD · MC · LP  
PRODUCED BY KEVIN MCCORMICK &  
BARFY BECKETT · RELEASE AUG. '92



CHRIS THOMPSON "BEAT OF LOVE" CD · LP  
PRODUCED BY HAROLD FALTERMEYER  
NEW ALBUM JAN. '93



BONNIE TYLER "BITTERBLUE" CD · MC · LP  
PRODUCED BY GIORGIO MORODER, DIETER  
BOHLEN, NIK KERSHAW & ROY BITTAN  
SOON TO BE RELEASED ON RCA / BMG



TRY 'N' B "SEXY EYES" 7" · 12" · 5" CD  
PRODUCED BY FRANK FARIAN  
NEW ALBUM SCHEDULED FOR AUTUMN '92



N-FACTOR "PARADIGMA SHIFT"  
CD · MC · LP  
MIXED BY BILL LASWELL · RELEASE AUG. '92



JOHN DAVIS "CAN'T LET GO"  
7" · 12" · 5" CD  
NEW ALBUM MAY '93



KARL KEATON "JUST ANOTHER LOVE AFFAIR"  
CD · MC · LP · PRODUCED BY BEN  
LIEBRAND, MARK PLATI & ARTHUR BAKER  
NEW ALBUM JAN. '93

**BMG**  
BMG ARIOLA  
MUENCHEN GMBH

**BMG**  
BMG ARIOLA  
MEDIA GMBH

# GERMANY/SWITZERLAND/AUSTRIA

## German Industry

(Continued from page GSA-1)

sales—from 43.9 million to 23.3 million—the 34 percent CD growth rate was maintained, while cassette and single sales remained virtually static. But the CD growth rate seems set to drop again this year.

Says Warner Music chief Gerd Gebhardt, "The market currently is flat. People are not going into the record shops in the same numbers. The public transport strike in April seriously reduced traffic in the record shops, and we face more problems in the summer months—which are usually slow anyway—because of the counter-attractions of the Olympic Games and the European soccer championships. 'We originally predicted a growth rate this year of 8 percent, but I think we'll be lucky to make 5 percent,'" Gebhardt continues. "High unemployment in eastern Germany [30 percent] is helping to depress sales. It is now hitting sales in Dresden and Leipzig, which were once the front-runners."

Despite the forecasts of minimal growth this year, there is a general consensus that the price of sound carriers must be increased. Says BMG-Ariola chief Thomas Stein, "We have to make realistic price increases just to keep pace with inflation. But much depends on the price situation in the U.S., particularly since Germany is a major consumer of American product."

PolyGram managing director Wolf Gramatke feels that "We have to convince the dealer of the need for a price increase. We can't afford to absorb the spiraling costs any more. The average retail price of a CD is 24.60 DM [\$15.20], but it should be nearer 30 DM [\$18.65]. I don't think we shall lose volume if we raise prices—as long as the product is good and we continue to emphasize to the consumer that, even at 40 DM, the CD is still an excellent value for the money."

The damage that might be done by a surge of direct imports following price rises could be curtailed by achieving a more substantial market share for domestic repertoire, and many industry leaders believe that the portents are good for healthy growth in this sector. Polydor, which has

long had a strong domestic roster, has seen its sales of national product quadruple in the past two years, according to managing director Goetz Kiso. In the same period, sales of international repertoire have nearly doubled.

Peer Southern European chief Michael Karnstedt also expects to see a resurgence of local repertoire this year. "I sense a reaction against so-called pan-European music," he says. "We don't need pan-European repertoire; we already have it in Anglo-American music. We may be getting a single market in 1993, but there won't be a single European music. Norwegians who don't like Phil Collins now won't start to like him on January 1, 1993. I think there are sure signs of a regeneration of German talent, although there is still much media prejudice against it; some radio stations regard German pop in much the same way as we regard Romanian popular music."

EMI Music Publishing managing director Peter Ende notes that more German groups are now finding their way into the charts, "although they tend, for the moment, to congregate in the lower half of the Top 100."

What is helping the revival of domestic product is the predilection for national repertoire shown by the population of the east German states, where the population is one-fifth of that in the western states.

One enduring problem that the advocates of a bigger market share for domestic product have to confront, in addition to inadequate radio programming, is the lack of exposure given to popular music (other than the all-pervading German folk music) by television. There are widespread hopes that MTV Europe, now receivable in 9 million German homes, will program more German repertoire.

East West managing director Juergen Otterstein says that, at 30 percent, his company's domestic sales are higher than the national average. "And we are looking to increase this still further," he says. "We are still up against the fact that many FM stations prefer to play tested U.S. and U.K. releases rather than break German records, but there are encouraging signs of format variation now. Alster Radio in Hamburg is a German repertoire station and Xanadu also broadcasts a good proportion of German rock."

MCA chief Heinz Canibol has achieved a singles chart share of more than 5 percent and an album share of 8 per-

## German Market Up 10.5% In Real Terms Since 1985

The German sound-carrier market has sustained almost continuous growth in substantial increments over the past two decades. Apart from the years 1981, 1982 and 1983 (before CD sales began to compensate for declining LP sales), the market has enjoyed regular annual expansion.

Taking the 1985 sales figure of 2.215 million DM as the index, representing 100 percent, sales have increased in real terms every year since then. Last year's revenue of 4.04 billion DM represents an increase in real terms of 10.5 percent over the 1985 figure.

Year	UNITS IN MILLIONS				VALUE IN MILLION DM				
	Singles/ maxi-sgle	LP	Cassette	CD	Total Longplay	Total units	Value	Price index '85=100	Total in '85 price terms
1970	36.4	42.1	2.1		44.2	80.6	710	51.1	1,389
1971	40.3	53.4	4.0		57.4	97.7	920	53.7	1,713
1972	44.8	56.2	6.1		62.3	107.1	1,000	56.6	1,767
1973	43.7	57.6	7.8		65.4	109.1	1,090	60.4	1,805
1974	38.7	70.0	12.2		82.2	120.9	1,195	64.5	1,853
1975	38.6	78.6	19.0		97.6	136.2	1,275	68.4	1,864
1976	39.2	82.5	28.6		111.1	150.3	1,445	71.5	2,021
1977	39.8	98.4	40.2		138.6	178.4	1,740	73.9	2,355
1978	46.5	112.5	47.3		159.8	206.3	2,110	75.8	2,784
1979	47.8	111.2	43.4		154.6	202.4	2,170	78.7	2,757
1980	45.0	109.5	43.5		153.0	198.0	2,250	82.8	2,717
1981	43.3	97.9	45.3		143.2	186.5	2,275	88.1	2,582
1982	45.1	87.4	45.7		133.1	178.2	2,160	92.7	2,330
1983	50.8	76.8	45.7	0.9	123.4	174.2	2,050	95.8	2,140
1984	49.6	71.1	43.3	3.0	117.4	167.0	2,010	98.0	2,051
1985	49.6	74.0	49.4	6.8	130.2	179.8	2,215	100.0	2,215
1986	43.4	68.8	50.6	13.3	132.7	176.1	2,365	99.8*	2,370
1987	38.5	66.3	58.2	22.8	147.3	185.8	2,560	99.9	2,563
1988	31.6	57.6	59.9	39.2	156.7	188.3	2,785	101.0	2,757
1989	32.3	48.3	58.1	56.9	163.3	195.6	3,095	103.9	2,979
1990	27.2	43.9	74.6	76.2	194.7	221.9	3,645	106.7	3,416
1991	24.9	23.3	75.8	102.1	201.2	226.1	4,040	110.5	3,656

\*This figure is under 100% despite the higher sales figure because there was marginal deflation in 1985.

### SOUND-CARRIER SALES IN EASTERN & WESTERN GERMANY, 1990/1991

	WEST Value in Million DM	%	EAST Value in Million DM	%	BOUGHT In West By East German customers	BOUGHT In East
1991	3,892.1	86.7	597.3	13.3	35.3%	64.7%
1990	3,778.1	92.1	323.0	7.9	34.7%	65.3%

### AVERAGE RETAIL PRICES IN GERMANY, 1991 (excluding cut-outs)

Single:	4.90 DM
Maxi single:	9.90 DM
CD single:	11.50 DM
Cassette:	11.95 DM
LP:	15.90 DM
CD:	24.60 DM



Connie Francis

cent in the company's first three months of operation with only international repertoire. "But we are planning to move into domestic productions early next year, when we shall appoint two national A&R managers," he says.

"We are also witnessing something of a recycling phenomenon," says Polydor's Kiso. It's recently given a new lease on life to some old Connie Francis hits, recorded in sample-segued Jive Bunny fashion by Cologne-based producer Berndt Goke. It spent months in the Top 10.

Sustaining the single format continues to be a problem. While CD singles registered a gain of 55 percent last year, total sales of the format dropped by 8.5 percent and the experiment with the cassette single was a failure. But cassette sales have increased considerably in the past two years, and the format currently represents 37.7 percent of all long-play unit sales—with CDs at 50.7 percent and LPs at 11.6 percent. Furthermore, German consumers buy 150 million blank cassettes annually. The industry is hoping that residual dealer antipathy to the cassette will dissipate with the launch of the DCC system in the fall, when all major companies will be releasing between 50 and 70 titles. Ende sees DCC as providing a good opportunity to make catalog compilations, as was the case with CD. "It will provide a welcome shot in the arm for the business," he says. Most leaders agree, though, that the effect will not begin to be felt until well into 1993. ■

LOGIC

LOGIC RECORDS  
NO. 1 DANCE LABEL  
IN GERMANY

AND

NO. 1  
DANCE PUBLISHER  
IN GERMANY  
SONGS OF LOGIC

POWER

**SNAP :**

- Every single a worldwide Hit
- The Power went Platinum in the USA
- Currently No. 1 in Germany with "Rhythm is a dancer"
- Debut Album "World Power" received Gold and Platinum in several countries including USA
- current Album "Madman's Return" hits the European Charts

**Dr. Alban :**

- Hit the European Charts with two Top 10 singles
- Current Single "It's my life" Top 10 in the most European countries

**Rozalla :**

- "Everybody's free" Top 10 all over Europe

**Watch for :**

- Blake Baxter
- Gat Decor
- Mosaic V
- NOYS
- Odd Company
- The Pulp



We have the POWER!

## New Generation

(Continued from page G5A-4)

band's album "Nichts Ohne Grund" has been released in Austria and Switzerland and is nearing gold status.

Werner and PUR were both produced by Dieter Falk (Pila Music), a keyboard player and artist in his own right who has regularly worked with top studio musicians in Los Angeles and Nashville. He's toured in Germany with such acts as BeBe & CeCe Winans, Amy Grant and Scott Wesley Brown.

Mambo Music's Michael Cretu is now officially recognized as the most successful German producer abroad. Over the past seven years, he has produced Sandra (Virgin), whose albums have all charted across Europe. That long-term international success has been matched by his work as mastermind of the Enigma project (Virgin), handed an ECHO Award as the most successful German artist abroad. The "Sadness: Part One" single went gold in 10 European territories and platinum in Germany. It made No. 1 in 24 countries (and No. 5 in the U.S.) and has sold 5 million units. The album "MCMXC a.D." sold 6 million units worldwide, becoming the biggest-selling German-produced album ever.

One of Germany's most successful producer/writers is 38-year-old Dieter Bohlen, who is signed to Warner/Chappell. His international break was as part of the Modern Talking duo (Hansa/BMG Ariola), whose albums he also wrote and produced. The "You're My Heart, You're My Soul" single sold 8 million copies and picked up a total 250 gold and platinum discs worldwide. And Bohlen's solo project as Blue System (Hansa/BMG Ariola) is just as successful—with all six albums going gold. The seventh album, "Hello, America," has also done extremely well.

Meanwhile he's produced a number of top German acts (including C.C. Catch and the late Roy Black) and international names including Chris Norman (ex-Smokie), Les McKeown (ex-Bay City Roller), Engelbert, Dionne Warwick, Errol Brown (one-time front man of Hot Chocolate) and Bonnie Tyler, for whom he produced some tracks on her "Bitterblue" album.

Hansa Music Productions/BMG has worked well with producer Frank Farian for a quarter of a century and has extended his contract for another five years. He started out as a musician and singer, signing to Ariola in 1967 and going gold with the single "Rocky." As a producer, he has been Top 10 on both sides of the Atlantic with hits like Eruption's "I Can't Stand The Rain" and Boney M's launchpad hit "Daddy Cool." The group sold 40 million albums and 65 million singles worldwide—sales reflected by more than 300 gold and platinum awards.

Farian's phenomenal hit streak included the U.K. Top 10 hit "Division One" for Far Corporation. In 1986, he produced the Meatloaf album "Blind Before I Stop" (Arista). He was also behind the Milli Vanilli hits. This veteran music man has finalized a U.S. release via RCA/BMG for his new act Try NB—a single launch with "Tell Me Where It Hurts."

For Siegel Musik, the new generation of music creators includes Peter Columbus, who wrote and produced early hits for P. M. Sampson (Sony) and is currently producer of "Jive Connie," a medley package cleverly constructed around Connie Francis hits that she recorded in German long ago.

MCA Music Publishing's new-wave roster includes rock band Fury in the Slaughterhouse, who write their own material and are signed to SPV—with a worldwide deal with BMG/RCA (excluding Germany, Austria and Switzerland). The band has toured with Steve Harley in the U.S., and the album "Pure Live" sounds right for world sales.

There's emphasis on the heavy-metal sector at EMI music publishing, especially for the bands Axxis, Crossroads and Chroming Rose (all on Electrola). They all write their own material, and their product has pan-European release as well as Japanese. Only Axxis, though, has so far been released in the U.S.

Among young songwriters who perform their own material at Blue Box Publishing are Heiko Malle and Marcus Meyn, nucleus of the band Camouflage (Metronome). Their biggest international success was "The Great Commandment," which topped the Billboard dance chart and was released in 27 countries.

In the Sony publishing division, Hamburg producer/lyricist/composer Rene Maue scored five chart hits in the U.K. with sales topping 800,000 units for material from the London Boys' album "Twelve Commandments Of Dance." In addition to writing a Samantha Fox single, he's penned "Venus In Love" for Sony Music's Irish singer Johnny Logan.

On the dance scene, Sony handles DJ Thomas Kukula from Dusseldorf, of the Tarm Center disco in Bochum, who has had chart hits under various names, including General Base ("My God, It Is Full Of Stars") on Rough Trade, and the recent No. 1 dance hit "Sax'y," by Candy Beat (EMI).

Formerly with platinum new-wave group Ideal, Annette Humpe earned U.K. chart success with her sister as Swimming With Sharks. The Edition Intro signing is currently scoring as one of Germany's few female producers and as co-writer for former East German a cappella group Die Prinzen (Hansa/BMG Ariola). The group's first album, "Das Leven Is Grausam," is certified gold and has spawned four chart singles. Additionally, Humpe co-wrote the recent Udo Lindenberg hit "Ein Herz Kann Man Nicht Reparieren."

Also at Edition Intro there's Thomas Fehlmann. The newcomer scored a breakthrough as producer with "Movin'" by the Marathon group (10 Records/Virgin), which made the U.K. pop and dance charts. He's now working on a solo album by Inga Humpe (WEA) as well as U.K. act the Orb (Big Life).

And there are writers Katharina Franck and Ulrike Kaage—otherwise known as the Rainbirds (Phonogram)—who also produced the album "Two Faces." The Rainbirds' debut album went platinum; the second took gold. Also

at Edition Intro, Hener Luerig is building a name as writer/producer for Heinz-Rudolf Kunz (WEA), one of Germany's most successful German-language rock/pop artists.

Volker Barber, signed to Hammer Musik, is another new-generation man, writing and producing for acts like Deborah Sasson (EMI), Oh Well (Polydor) and Moskwat T.V. His latest hit, "Blame It On The Samba," is well on the way to establishing a valuable international copyright, with cover versions worldwide—including one sung in Cantonese.

Producers Geoff Peacey (formerly with rock group Lake, producer of Caroline Bonnet, the Scene and Ricci & Poveri) and Martin Kaehler, who produced "Du Und Die Nacht," the debut single by the female trio Trix (Polydor), are now signed to Peer.

Colin Pearson, producer of the highly successful eponymous "Alphaville" album (WEA), has been producing the label's latest signing, techno-pop band Blind Passengers (featuring)

(Continued on page G5A-12)

## German Independents Do It Their Way With House, Instros And "Nuevo Flamenco"

BY WOLFGANG SPAHR

Germany's independent labels are doing just fine. Small companies are creating big hits and setting up their own sales forces. And they're building an enviable reputation as key talent scouts for the nation's music market.

Blue Flame, based in Waiblingen, is a good example. It puts out music in a wide variety of styles and doesn't fight shy of the creative or the innovative. Corporate emphasis is on quality, and they dip into any musical pot, be it rock, pop, jazz, new age or electronic.

Blue Flame, with associated labels Red Flame and Black Flame, is owned by Friedemann Leinert, a musician, composer and producer who works under the name Lenny MacDowell. A key execu-

something for them in Germany. Writing about them is one thing, but putting together songbooks and records to make their work accessible is another. Personal relationships and friendships helped gain a genuine understanding of their music. Artists from around the world have helped build Tropical Music, including Mercedes Sosa and Leon Gieco [Argentina], Sebastiao Tapajos and Joao Bosco [Brazil], Francisco Zumaque [Colombia], Ondekoza [Japan], George Dalaras [Greece] and others.

Ralph Siegel set up Jupiter Records in 1973, mainly to make it easier to place productions of Siegel Music writers and publishers. It started out with Chris Roberts, one of the most established artists in German-language music. Two years later, Jupiter became the first German indie to hit No. 1 on the Billboard Hot 100, with Silver Convention's "Fly, Robin, Fly." The label



Left: Edel's Army Of Lovers. Right: Jupiter's Nicole.

tive is Ilona Ortner, who is responsible for general management, marketing, sleeve design and general presentation.

Blue Flame looks for new instrumental music, new-age product and electronic packages. The firm's compilations, such as "Reflections Of Fantasy," "Music To Relax" and "Europe, New Instrumental Music," have all sold well. Among the most successful artist signings is Spanish "nuevo flamenco" group Jaleo, from Barcelona, whose live shows, including the New Music Seminar in New York, have been acclaimed. And German clarinet player Rolf Kuhn, brother of jazz pianist Joachim Kuhn, is a jazz poll award winner.

The Edel company in Hamburg was set up as a small mail-order house specializing in film soundtracks. Six years later, and further down the road, the company now grosses an annual \$44 million and markets itself as a group of businesses with all-embracing interests in the music and youth market. When Michael Haentjes, head of Edel, placed his first advertisement in *Cinema Magazine*, he unearthed a real niche in the record business. His creative developments have filled gaps not covered by other companies. Included are film and television music, TV-series compilation albums and links with producers and labels who like the indies' work style but the majors' professionalism.

Among those involved are Army of Lovers, La Camilla, Midi, and Maxi & Efti, from the Sonet/Habana Music Entertainment label, and the Art of Noise, Labi Siffre, the Levellers, Green on Red and Loud, from China Records.

Tropical Music in Marburg was founded as a publishing company by Franz Konig, now retired, and music journalist Claus Schreiner. It specializes in "musica popular Basileria," representing the publishing catalog of Brazilian media giant Globo, which includes such composers as Sebastiao Tapajos, Edu Lobo, Mauricio Einhorn and others. In 1983, the record company arm was added. It now has a catalog of more than 85 album titles. Says manager Schreiner, "Since 1976, I've considered Tropical Music as an extension of my journalistic and publishing work. On my travels in Brazil, many writers and artists asked me to do

followed through with sales of 3 million for Penny McLean's "Lady Bump" and the worldwide success of Dee D. Jackson's "Automatic Love."

In 1979, Jupiter launched the group Ghenghis Khan, which sold over 15 million records worldwide, topping the charts in Japan and Australia and throughout Europe. In 1981, the career of German singer Nicole started, including a Eurovision Song Contest success with the multi-million seller "A Little Peace." Jupiter has had the German entry for the Eurovision Song Contest 10 times in the past 16 years, and has had the Luxembourg entry twice.

Flim Flam Records led the acid-house wave in Germany with such acts as B.A.T. and Mr. Matey as well as licensed product, including Ecstasy Club, C.T.A. and A Guy Called Gerald. Then came Stax and "Mary Had A Little Boy" and Double Jam's "The Power Of Human Nature." Stax is signed to Next Plateau in the U.S.

In mid-1990, the Total Recall label was founded for experimental productions, and the first release was "Tom Tom—Replay," a round-the-world cult success on both pop and disco charts. The label was in the forefront of the techno build-up with Chima Bayo's "Asi Me Gusta A Mi" and Object's "La La Dee/Theme From Terminator 2."

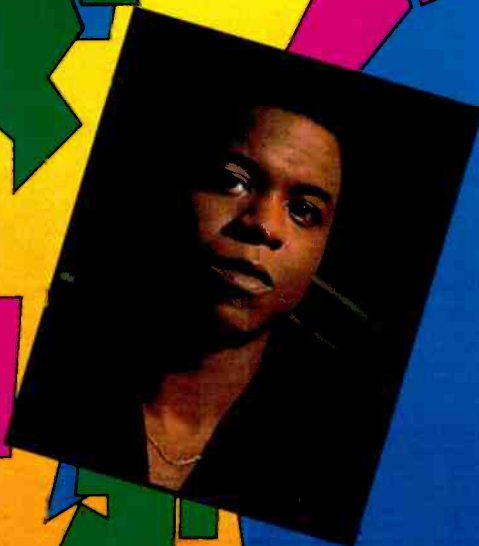
This summer, Streetheat has an impressive list of releases by such acts as K.C. & the Sunshine Band, Stretch and Double Jam.

ZYX Records in Frankfurt was founded some 15 years ago by Bernhard Mikulski, the first president of CBS Germany. He built up the dance-slanted ZYX operation, a distribution network in Germany, Austria and Switzerland and the Benelux territories that now includes record pressing, CD manufacture and publishing. It now has operations in London and New York as well. The success started with so-called Italo-Disco and the representation of the Fantasy/Pablo Jazz label. Artists involved with ZYX have included Black Box, Ice MC, Off and MC Sar. ■

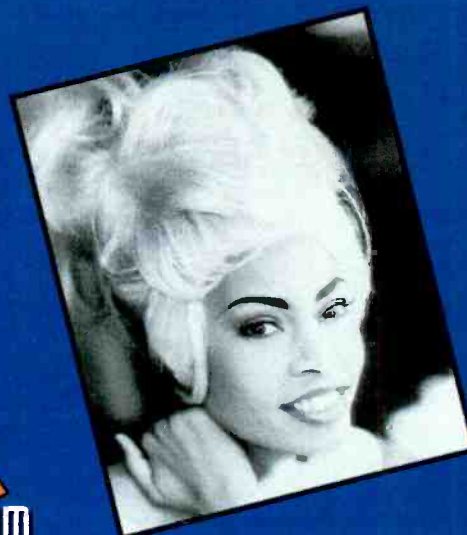


# MADE IN GERMANY!

## B.G. THE PRINCE OF RAP



His debut album  
"THE POWER OF RHYTHM"  
features the dance hits  
"THIS BEAT IS HOT"  
"GIVE ME THE MUSIC"  
"TAKE CONTROL OF THE PARTY"  
"THE POWER OF RHYTHM"



Her debut album  
"PROMISES"  
features the dance hits  
"GOOD FRIEND"  
"AIN'T NO MOUNTAIN HIGH ENOUGH"

▶ PARIS RED

# POWERED BY DANCE POOL.

## Sony Music Germany!

Sony Music International. Wherever you're listening, our music is there.

# GERMANY/SWITZERLAND/AUSTRIA

## German Dance

(Continued from page GSA-4)

has less melody and vocal," notes Piel, "There's a new development in 'trance,' which leans towards more melody."

Logic was one of the first dance labels in Germany, founded at a time when establishing dance acts wasn't easy. "Logic grew from the club scene and will always be club-oriented," says Martinsohn. In 1988, only a few moved into the dance music field, but nowadays, with the scene hopping, new labels mushroom in Frankfurt almost every week.

That could be bad news. Peter Kunz, of BMG Ariola Hamburg, says, "Just about everyone has a computer, and the number of productions is a case of high-flying inflation. The musical quality is not increasing."

"The commercialization of techno-house, as it should be called, brought about by the major companies, has had two reactions," adds Beate Geibel, of Songs of Logic. "One, total acceptance of this music by the retailers and the broad public, and two, quality of production literally nipped in the bud by the sheer weighty mass of new releases."

Since dance music is such a big market, there's much controversy about its lack of representation on the official Media Control charts in Germany. Because of a change in the chart methodology, airplay is additionally counted in the 51 to 100 chart positions. This means that, even if a dance single is selling well, it has no chance of a chart entry since it lacks the necessary airplay.

And airplay is virtually impossible, since there are only few specialist dance programs offering on-air time to new acts. For dance unknowns, it's an insurmountable handicap.

Peter Kunz suggests one solution: "If disco plays could also be registered and included [as in France] for the charts, then that would make up for the missing airplay weight. But changes like that in Germany take time."

Helmut Fest, managing director of EMI Electrola, says, "The Media Control singles charts have been sales-only charts for quite some time, since the results weren't 100% right, and airplay was introduced as an additional criterion. The disadvantage to dance music is at least compensated by

the club charts."

"Either the radio legislation must be changed, or we must find new types of promotion and find innovative PR and marketing strategies," says East West chief Klaus Ebert.

Meanwhile, most of the major companies in Germany have set up specialist dance labels. Sony Music claims to be the first major dedicated to dance repertoire. An original marketing concept developed into Sony's own Dance Pool label, set up in 1990 and aimed at catering to dance artists and producers.

Apart from domestic repertoire, Dance Pool also handles such international releases as those of C+C Music Factor, Candyman, LL Cool J. and Kris Kross. "Made in Germany" dance and techno has earned worldwide recognition as a repertoire source. Dance Pool successes have included hit titles from Culture Beat, Ben Liebrand, Offshore, B.G. The Prince Of Rap, Paris Red, Space Bass and others.

BMG Ariola Munich founded its own dance label, Big Bubbles, last year in order to visually present repertoire to deejays and consumers, and "Pipi Langstrumpf" was an early success. Label executive Guido Schulz insists that techno is no longer "in" in the U.K. but is a stronger talking point in the U.S. He's another industry leader who finds the chart airplay regulations unfair.

The Deep Groove label was set up at Global Records simply because it "wasn't feasible" to market pop and schlager music with the same logo as rap or techno, according to Abi Lin, A&R director at Global. "We think it's important to give the impression of being an independent label," says Lin. "We find prospects of product releases in Europe, the U.K., Belgium and South America are good. There are a lot of techno fans in the U.S., but their interest isn't shared by the major radio stations. So techno loses out there. It's difficult getting in the Top 100. The one real exception was L.A. Style."

The label S.Y.S. stands for "Struggling Young Artists" and was set up by three young men from Frankfurt: Roey Marquis II, Robert Mance Haynes and Deonard L. Crawford. It was licensed to Bellaphon last December. The founders are all deejay/producers who were training at greater Frankfurt area venues, sources of insider tips for black music. Mance went Top 20 with "What Is Sadness," and the

single "Bang The Bass" by Lil Dee (alias Deonard L. Crawford) is out in the U.S.

Electrola's Strictly Dance label was set up to represent all domestic signings of German or European productions, mostly on license or third-party deals. The idea was to "personalize" the marketing of dance music. Managing director of EMI Electrola Helmut Fest says, "It's evident that a key point about dance music is that its origin is only a secondary matter. That's because of the strong import-export activity in this area plus the club deejays' ambitions to find new and unique sounds."

East West's new dance label, Ultraphon, is headed by Rudeiger Kutz, former editor-in-chief of the dance newsletter *Cut*. East West chief Klaus Ebert says, "Our aim is to be current, quick and successful. There will always be dance music, even if the style and description constantly changes."

Phonogram isn't really into the modern dance sector yet, but their band Yello can be rated one of the innovative forerunners and has a first option deal with A&R consultant and dance expert Andrea Junker, of Contain Records in Hamburg. Junker finds the acceptance level for German dance in Europe is very high and sees real prospects for increased exportation of it to the U.S.

Meanwhile, WEA has a license deal with the Frankfurt label Eye-Q Records, the creation of Heinz Roth and deejay/producer Sven Vaeth, whose Zyon title "No Fate" went to No. 1 in the German dance charts. In addition to this outside A&R division, WEA has joined forces with Club Culture, a promotion department headed by Joerg Boehm, who is highly respected in the club scene. Coming from WEA are "Wrapped Around Your Finger" by melodic rapper Vernon and a new single from Raumschiff Edelweiss.

Strangely, the companies with the biggest dance hits have decided not to launch specialist labels: Polydor (Goetz Kiso says they're "not in the habit of launching numerous test releases, unlike some other labels") and Virgin, whose Enigma "MCMXC a.D." album was the biggest seller (6 million units). The Enigma story is a worldwide phenomenon. But Virgin product manager Patrick Orth says, "Though we did have plans for a dance label, it didn't seem a profitable bet in

(Continued on page GSA-12)

SUCCESS STAYS IN THE FAMILY.

OUR U.K. SHOOTING STAR:

# ROZALLA

THE ALBUM:

"EVERYBODY'S FREE"

THE HIT-SINGLES

"EVERYBODY'S FREE"

"ARE YOU READY TO FLY"

THE NEW SINGLE

"LOVE BREAKDOWN"

peermusic Hamburg  
we make music happen



# UNITED COLORS OF ROCK'N'ROLL. FROM GERMANY.



## Scam Luiz

"SCAM LUIZ ARE THE PERFECT LINK BETWEEN FUSION-MUSIC AND HEAVY METAL." BURN

"\*\*\*\*\*" "THIS MULTINATIONAL TRIO CREATED A BRAND NEW STYLE WHICH IS SO PERFECT IT WILL BE HARD TO COPY." METAL STAR \*\*\*\*\*

"THIS BAND PRODUCES SUCH HIGH TEMPERATURES THAT EVEN THE SPEAKERS START SWEATING." ME/SOUNDS \*\*\*\*\*

"SCAM LUIZ - THE MULTINATIONAL NEW-COMERS FROM GERMANY CREATING A VERY INTERNATIONAL SOUND! HOLGER

LARISCH (GERMANY), JIMMY KLIMSCP (SURINAM) AND

MENNO BRENKMAN (INDONESIA) ARE A MELTING POT OF

INFLUENCES SUCH AS MOTHER'S FINEST, HENDRIX,

LIVING COLOUR, AND RED HOT CHILI PEPPERS.



## VICTORY

"AN EVER-CHANGING (W) HIGH-CLASS ROCK 'N'

ROLL-ALBUM." METAL HAMMER \*\*\*\*\* "NOW WITH THEIR SIXTH

ALBUM VICTORY ONCE AGAIN GO FULL ON THE OFFENSIVE." METAL STAR

"\*\*\*\*\*" "THE FIVE GUYS FROM HANNOVER HAVE BEEN IN THE BIG LEAGUE

OF GERMAN HARDCORE BANDS FOR YEARS NOW. WITH

"YOU BOUGHT IT - YOU NAME IT" VICTORY DEFEND

THEIR EXCEPTIONAL STANDING. TOURING RIGHT NOW

ALL OVER EUROPE



# Decorating Our New Offices Is Fun...



Thanks to all our artists and business partners for a fantastic start in the German market.

distributed by  
BMG  
B.M.G. ARIOLA  
HAMBURG GMBH

**MCA**  
MUSIC ENTERTAINMENT GMBH  
MCA

new company  
moving fwd!

gold status: 250.000 units · platinum status: 500.000 units

# GSA

## German Dance

(Continued from page GSA-10)

view of rapidly declining sales in the singles market."

BMG Ariola Hamburg has no special dance label and has released only one techno track, "Is E.T. On X.T.C.," by Medieria. But this is an exception to the normally upbeat German dance viewpoint, and BMG Ariola Hamburg chief Peter Kunz paints a bleak picture about release prospects—particularly in the Anglo-American market.

BCM Records has no specialist label as such, but over the past five years has been associated with most of the key styles of the dance scene, be it house, rap or hip-hop. Owner Brian Carter says, "We've always been in the forefront of new dance styles. But we've also been a major critic of techno made in Germany, and we haven't leapt on the bandwagon with techno compilations. Techno is noise—with no long-term potential. We think techno is over, and only commercial dance music will sell well in Germany."

So where next for the techno boom? A general feeling is that techno in Germany must evolve to survive, and "crossover" is the magic word. Techno currently is blending with rock and metal to create "trance." Voices and melodies are gaining in importance again, because kids are tired of getting high on monotonous beats and are coming down to "chill-out" space music.

"Techno has been on the market since the mid-1980s and has reached its peak," says Kunz. "Further development now is not musical but technical."

Helmut Fest believes "the current techno boom will diminish just as acid did, and techno will fuse with other music styles. But techno is certainly an additional form of pop music."

"Techno was a German invention, and has not yet been established in the U.S. in its best form," says Ebert. "I give techno good chances in the future if it is well done but not overdone."

Dance Pool's Stefan Benz says, "There is not just one musical development for techno, but a network with many adaptations."

Adds Virgin's Orth, "Mainstream pop has already integrated techno elements. New impulses continue to derive from the underground scene where techno and hard house still have a future." ■

## New Generation

(Continued from page GSA-8)

turing writers Jan Golz and Rainer Schirner), whose single "Small Town Night" is on BMG/RCA.

Rolf Zukowski, of Sikorski Musik, is the most successful German writer of children's songs, recording since 1977 as Rolf & His Friends (Polydor). His "Winterkinder" album went gold, becoming his fourth to hit that 250,000 sales level. His current album, "Jahresuhr," is the first to chart, though. It is about ecological issues.

In today's Germany, the composers of the decade are the deejays-turned-producers, who know their way around electronic equipment but don't necessarily know how to read music or play an instrument.

Among the pioneering spirits in this sector is the deejay/producer team of Michael Muenzing and Luca Anzilotti (otherwise known as Benito Benites and John "Virgo" Garrett III), who founded the Logic label together with Matthias Martinsohn in 1988. Launched on big sales for the projects 16 Bit and Off, the duo has been earning worldwide approval for Snap, with the singles "The Power," "Oops Up," "Cult Of Snap," "Mary Had A Little Boy" and the platinum album "World Power," which sold 5 million worldwide. Snap recently topped the German singles chart with "Rhythm Is A Dancer," and the album "The Madman's Return" is an album chart long-runner.

Songs of Logic has high ambitions for deejays/producers/writers R. Haynes and D. Crawford, who have set up their own small label in the house, soul, hip-hop marketplace. And the team of Matiz, which includes Ingo Hauss, Hayo Panarinfo, Helmut Hoinkes and deejay Alex Christensen, very successful with Chocolate two years ago ("Ritmo La Noche" for East West), has long held the No. 1 spot with their techno version of the movie theme for "Das Boot," which was written by German jazz musician Klaus Doldinger.

That release went platinum for 500,000 12-inch/CD single sales in Germany alone—only the second single to do so. It's another peak performance achieved by the flourishing new generation of German music creators, who are determined to spread their message of excitement and quality right around the world. ■

# UDO LINDENBERG

**WINNER OF THE  
ECHO AWARD 1992**

Lifetime Achievement Award for his  
contribution to the German Music Scene

*Udo,  
we love you!*

from all your friends  
at POLYDOR, Hamburg



# GERMANY/SWITZERLAND/AUSTRIA

## Austrian Boom

(Continued from page GSA-1)

and looks set to continue in the next few years. Household penetration of CD hardware in Austria is still only some 22 percent, while the figure in neighboring Germany is roughly 50 percent.

In repertoire terms, international pop took 76.5 percent of sales (versus 76.6 percent in 1990), and the most successful artists were David Hasselhoff, Roxette, Whitney Houston, the Eurythmics, U2, Cher, Joe Cocker, Dire Straits, Bryan Adams, Simon & Garfunkel, New Kids on the Block, Michael Jackson, Phil Collins, Madonna, Simply Red and AC/DC.

Domestic Austrian pop had a slight sales upturn—from 7.4 to 7.9 percent—and local best-sellers include Jazz Gitti (who won the Mega Star Award at Monte Carlo), Rainhard Fendrich, STS, White Stars and the Hektiker. Folk music slipped from 5.2 to 4.5 percent, while classical was up to 11.1 percent from 1990's 10.8 percent.

Among IFPI member companies, which represent roughly 80 percent of the total market, PolyGram had 22.7 percent of the action (up from 21.1 percent in 1990) to edge into the lead. BMG Ariola was fractionally behind with 22.6 percent (from 21.8 percent). EMI had 15.4 percent (from 16.3 percent) and both Sony (12.4 percent) and Warner (13.4 percent) had the same shares last year as in 1990. Other entries include Amadeo at 1.2 percent (from 1.9 percent), Bellaphon at 1.4 percent (from 1.6 percent),

**Domestic pop had a slight sales upturn—from 5.4 to 7.9 percent—and local best-sellers included Jazz Gitti, Rainhard Fendrich, STS, White Stars and the Hektiker.**

Echo Schallplatten at 5.2 percent (from 4 percent), GIG Records at 1.4 percent (from 0.6 percent) and Koch Records at 4.3 percent (from 4.2 percent). Musica, which quit the IFPI group during the year, finished with 2.7 percent.

Manfred Lappe, IFPI treasurer, estimates the total Austrian industry gross, including non-IFPI members, at around \$250 million.

In video, the IFPI-member gross for 1991 was up marginally to \$6.86 million from \$6.8 million, an increase of less than 1 percent. But a total of \$1.8 million was spent on music videos—up 21.3 percent from 1990. Top sellers in this field include David Hasselhoff (BMG Ariola), New Kids on the Block (Sony) and the Eurythmics

**IFPI group managing director Harald Buechel sees the imminent opening of Virgin's Vienna Megastore as a further boost to sales "because other retailers will also have to offer a broader repertoire."**

(BMG Ariola).

Austrian blank-tape sales totaled \$131 million last year, compared to 1990's \$143 million. Videotape sales were down 6 percent, and audio cassettes were down 11 percent. Sales of stereo sets totaled \$313 million (from \$310 million), video/camcorders \$280 million (from \$338 million) and audio portables and in-car \$232 million (from \$223 million).

Harald Buechel, IFPI group managing director, expects the introduction of DCC in the fall to give extra impetus to industry growth. "Thus far, there's only slight demand for laser discs," he says, "mainly because penetration of VHS recorders is so strong."

Later this year Virgin will open a Megastore in Vienna. Buechel sees that as a further boost to sales, partly "because other retailers will also have to offer a broader repertoire."

It's a year of change at the top executive level in Austria. Wolfgang Arming, president of PolyGram Austria, has retired after 37 years with the company and is succeeded by Christoph Michael Wemken, previously with BMG Ariola in New York. Stephan von Friedberg, managing director of BMG Ariola, will retire in September and will be succeeded by Harald Buechel—who in turn will be replaced at IFPI by Franz Medewenisch, currently head of the copyright department of Austrian radio/TV company

ORF.

Martin Bammer, new general director of Sony Music Austria, succeeded Heinz-Josef Canibol, who now heads up MCA Geffen in Germany. And Hans Reinisch is now managing director of EMI Austria.

Austria, the first country to introduce a levy on blank tapes, raised \$10.8 million from this source last year (down 1.9 percent from the 1990 revenue), according to the Austro-Mechana rights society. Most of the money raised goes to cultural and social causes. Helmut Steinmetz, Austro-Mechana director, says, "Since 1988 there have been bids to have this levy reduced by more than 50 percent. But the new deal provides for the audio play-hour levy to be reduced from 13 cents to 12 and the video equivalent from 21 cents to 19."

Sony now has two CD factories (DADC) near Salzburg, with a monthly output of 12 million. CD-video production started last summer.

Vienna-based CD display specialist Lift grossed \$24 million last year, matching its 1990 performance. Its trading was helped by the recession in the U.S., U.K. and France. The company now has affiliates in 35 countries and is setting up operations in Russia and other former Soviet states. Lift's new product lines include a safety system for CDs, cassettes and videos, and it is developing an in-store "listening post" system in collaboration with Philips.

Austria has 2.9 million households with TV sets, of which 216,000 get satellite programs, with 26 percent linked to cable networks. Cable offers its 270,000 subscribers in Vienna a 19-program choice, mainly in German, making it a major challenge for the state-owned ORF radio/TV company. ORF now has two nationwide TV stations and four radio networks. And since May, Blue Danube Radio has been broadcasting nationwide in English from 6 a.m. to 1 a.m. ■

## Swiss Spirits

(Continued from page GSA-1)

Frei, managing director of Phonag, says, "Last year was good for us. We grossed slightly more than in the previous year, but we have to accept that costs have risen—especially in the marketing sector. We're feeling the pinch in terms of profit margins."

Phonag scored particularly well with Krokus, notably the band's "Stampede," and with Andreas Vollenweider, the most successful Swiss artist of 1991.

Throughout the whole industry there were exceptional sales, some in specialist fields. Children's stories featuring cartoon character Pingu created a large following, with total sales of 300,000 units, though the majority were videos. Stephan Eicher and the Young Gods also sold well.

Best-selling albums in the local market, released specifically



K-Tel's Imagination.

for national consumption, included those by Polo Hofer, Peter Reber, Zuri West and newcomer Patent Ochsner.

For PolyGram Switzerland, 1991 was the best year in its history. Sales director Max Gfeller says, "We did particularly well with our pop product, with sales up by more than 20 percent."

In the domestic pop scene, there's a welcome new generation of writers and artists coming through. Most of the outstanding writers of the past three decades have chosen to express themselves in the Swiss-German language—if not exclusively then at least in part, as typified by Stephan Eicher.

An outstanding new addition to the talent stream is Patent Ochsner. The group's singer, Bene Huber, writes most of the songs and has become something of a national hero in recent months. Group sales have topped the 40,000 unit mark, yet a year ago the name Patent Ochsner was completely unknown.

(Continued on page GSA-16)

**WE'RE ALL EARS, FOLKS!**

**WARNER / CHAPPELL  
MUSIC GMBH GERMANY**

D-8000 Munich 80, Ismaninger Str. 21  
Telephone: (089) 470 80 31, Fax: 470 80 30

D-2000 Hamburg 13, Hallerstr. 40  
Telephone: (040) 441 80 20, Fax: 45 33 27

TM & © WARNER BROS. INC. 1992 ALL RIGHTS RESERVED



This is the wide, wide world.

**ELECTROLA**



And this is a cute little dog.



He's well-known almost everywhere.



Why?



Because he knows lots of international stars.



Like Herbert Grönemeyer.



He's just released his latest album in Canada.



Called "Luxus", in English.



Sure to be a knock-out.



Same as the new album from Maggie Reilly.



"Echoes".



Got off to a great start in Scandinavia.



But western stars are even popular in the East.



Like the Cologne band BAP



They have given concerts in Peking and Moscow.



And what about the rest of the world?



Get ready for lots of great new LPs.



From Falco



Or Claudia Jung.



Jennifer Rush's new album will be out soon too.



We're still working on it.



But "Kasalla" by Brings (another Cologne band) is out already.



And of course we're always on the look-out for new talent.



So that you have something to listen to.

**ELECTROLA**



## Swiss Spirits

(Continued from page GSA-14)

Higi Heilinger is probably the most important Swiss producer in recent years and was responsible for taking Zuri West to the Swiss rock summit. Heilinger's latest project is "Matter Rock," a various-artists compilation of songs by the late Bernese singer-songwriter Mani Matter. It marks the 20th anniversary of Matter's death, and the late-June release is seen as one of the most important of the year.

The Swiss concert scene is stronger and more dynamic than ever. The Gulf War caused only a handful of cancellations, Cinderella among them. Attendances were uniformly good. Tina Turner remains perhaps the biggest tour visitor ever in Switzerland, but there have been many successes.

Yet two of the most important music festivals, Winterthur Musikfestwochen and Open Air St. Gallen, failed to make money in 1991. Even so, sponsorship in the Swiss concert scene is growing fast. Andre Bechir, of major concert agency Good News, and Claude Nobs, organizer of the Montreux Jazz Festival, agree on this key point: "No sponsorship, no big concerts."

Tobacco firms are still among the biggest sponsors in the rock concert scene, which may be due in part to the recurring threat of a national ban on alcohol and tobacco advertising.

Two of the most talked-about albums in recent months were released in February this year: Satrox's second album for Sony Switzerland and Gotthard's debut for BMG Ariola, produced by former Krokus bassist Chris von Rohr. Both bands went on a very successful package tour of Switzerland with Smash Alley, winners of last year's Marlboro Rock-In event.

While Satrox matched the sales of its 1990 debut album, the Gotthard record fast went gold, partly because of the amount of airplay it was given on national and local radio.

Despite starting slowly and being faced with general indifference, new U.K. dance music is having an increasing impact on the Swiss scene—evidenced by the growing number of techno parties staged in major cities. The Swiss dance scene is predominantly consumer-based. Most of the groups haven't yet made it out of the rehearsal room, let alone on to records. But Disctrade has recently released a second sampler of home-grown dance talent under the title "Fresh Stuff 2." The reaction, in short, is summed up as "promising, but hardly original."

It's a fact that most Swiss productions appear on the indie labels. K-Tel Switzerland and Phonag, the biggest of the independent crowd, distribute a wide range of international labels but also foster Swiss talent on small outlets of their own. K-Tel has set up the Blue Martin label for new signings, both national and international. First signings include Imagination, John Parr and Alvin Lee.

The Zytglogge label was hugely successful with Patent Ochsner's debut album "Schlachtplatte," already well in excess of 40,000 sales, and A&R chief Daniel Y Meier plans to invest further in rock bands. The label has traditionally been linked with limited-edition albums by singer-songwriters.

Sound Service, initially set up in 1985 as a distribution company, has performed valiantly for Swiss rock 'n' roll. The most successful signing so far is Zuri West, and last year Polo Hofer deserted a major to join the Sound Service roster. His reason was a combination of a better deal and greater support as promised by the Bernese indie. The partnership worked from the start. "Eden," Hofer's first album for the label, is way past the 70,000 sales mark and is his best-seller to date.

Basically, it's been "no change" on the Swiss video front. The ratio of feature films to music videos sticks at 80:20. Only BMG Ariola report a significant (44.5 percent) sales increase. Product manager Andy Steinmann says, "We have had some really good music-video product this year, and we've worked really hard on video marketing."

Industry opinions differ on the subject of Switzerland's projected membership in the European Economic Area, the multi-lateral contract between the European Community and the members of the European Free Trade Association (EFTA).

The majors are optimistic; the indies cautious. BMG Ariola's Max Huber says, "As long as the product is good and backed by an international company, we shouldn't have any problems." But PolyGram's Max Gfeller says, "International record-store chains could enter the Swiss market, buying product at lower prices in other territories."

From the indie camp, Sound Service's Rolf Widmer says, "Direct imports from other European Economic Area members would lead to a drop in prices because the market in Switzerland is saturated with product."

But Peter Frei, of the larger indie Phonag, says, "There's a lot of importing already. It's just like already being in the EWR. Frontiers have come down. I don't expect any changes." ■



... IT'S WHAT WE DO \*

\* IF YOU WOULD LIKE TO KNOW MORE ABOUT US THEN PLEASE CONTACT BARBARA FOR A BROCHURE.

edel  
company

WICHMANNSTRASSE 4, 2000 HAMBURG 52  
TELEFON:040•890 85-0, FAX:040•89 65 21

## Audio Record's Inc. Your Export Expert

**. Are you looking for a distributor in Germany or in Europe?**

**. Do you want a dynamic and efficient representative to promote your publishing catalog?**

**. Are you interested to promote German productions and publishers in the United States?**

**. AUDIO RECORD'S inc. opens new areas of business and new markets for you.**

*. Suchen Sie einen Verleiher in Deutschland oder Europa?*

*. Moechten Sie einen dynamischen und effektiven Repraesentanten, der den Verkauf Ihres Verlagskataloges foerdert?*

*. Sind Sie daran interessiert, Deutsche Produktionen auf den Markt der Vereinigten Staaten zu bringen?*

*. AUDIO RECORD'S inc. oeffnet neue Geschaeftsmoeglichkeiten und Absatzmaerkte fuer Sie.*

22144 Clarendon Street Suite 220  
Woodland Hills, CA. 91367  
Phone (818) 888.6874 - Fax (818) 704.1769

Member of  
**NAIRD**

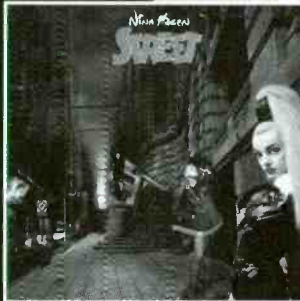


# SPOTLIGHT ON

## ...POWERFUL LADIES FROM GERMANY

**NINA HAGEN**

ALBUM: STREET 348 716-1/-2/-4



**DORO**

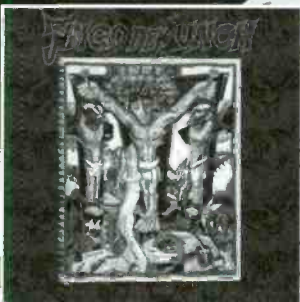
ALBUM: TRUE AT HEART 510 102-1/-2/-4

## ...THE CRITICALLY ACCLAIMED NEWCOMERS

**JINGO DE LUNCH**

TOP 100 SALES CHARTS FOR SEVEN WEEKS.  
"ALBUM OF THE MONTH" METAL HAMMER FEB.'92.  
A HARDROCK QUINTET WHO'S FRONT-WOMAN'S  
VOCAL PERFORMANCE IS INTRIGUING.

ALBUM: B.Y.E. 510 633-1/-2/-4



**RAUSCH**

"ALBUM OF THE MONTH" ME/SOUNDS MAY '92.  
ROCK'N'ROLL ON THE RAZOR'S EDGE.  
A SONG ORIENTED ALBUM WITH ROUGH EDGES  
AND EXQUISITE VOCAL HARMONIES.

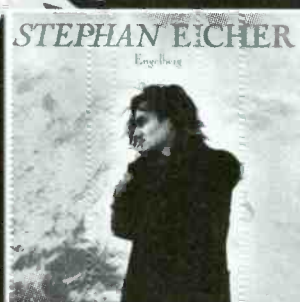
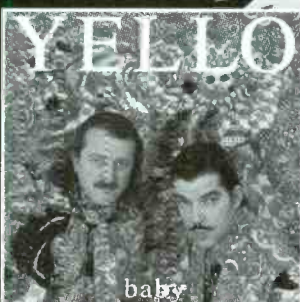
ALBUM: GOOD LUCK 510 945-1/-2/-4

## ...THE TREND SETTERS AND SOUND CREATORS

**YELLO**

DIETER MEIER AND BORIS BLANK CHANNEL  
THE MOST ECLECTIC WAVE OF MUSIC.  
THEY ARE PAINTING THREE-DIMENSIONAL  
SOUND PICTURES WITH ROOM TO DANCE.

ALBUM: BABY 348 791-1/-2/-4



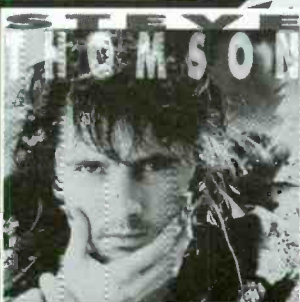
**STEPHAN EICHER**

THE WORLD OF STEPHAN EICHER IS CLEARLY  
PRESENT IN HIS MUSIC. UNCONVENTIONAL AND  
ASTONISHING. DOUBLE PLATINUM IN FRANCE  
AND SWITZERLAND. GOLD IN BELGIUM. RELEASED  
THROUGHOUT EUROPE AND IN CANADA.

ALBUM: ENGELBERG 849 389-1/-2/-4

## ...THE TALENT-MARKETING

**STEVE  
THOMSON**



THE NEW JIM BEAM TV- AND BIG SCREEN-  
COMMERCIAL IS BUILT ON THE SONGS BY  
STEVE THOMSON, WHO'S ALBUM HAS BEEN  
RELEASED IN THE US, FEATURING SONGS  
BY MICHAEL BOLTON, DESMOND CHILD  
AND NEIL SCHON.

(LICENSED TO CMC RECORDS BY PHONOGRAM GMBH)



phonogram  
Germany

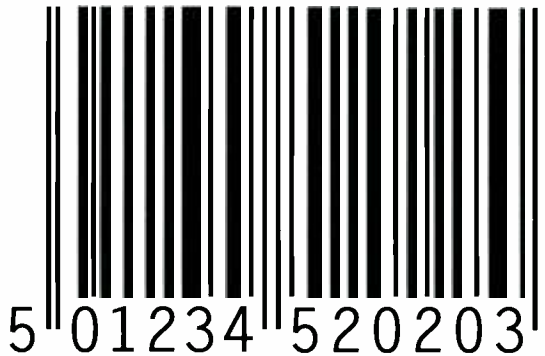
# What is Pop Music worth today?

Certainly more than a few black bars reveal.

Pop music is currently redefining its position and function in society. Artistically, socially, economically. Nowadays, no-one would deny that pop music is a "cultural asset". But just what social value it has in today's radically changing world, or will have in the future, is still an open question.

Great! Because this shows that pop music continues to be an open-ended medium capable of reacting extremely fast to changing circumstances – local or international. But to ensure that it retains this ability to adapt, both pop music itself and the music industry must face up to the questions and challenges of the modern age.

So: just what is the "value" of pop music – from the viewpoint of musicians, managers, consumers?



How can economic policies be geared better to the needs of music industry? The

pop music market is undergoing a process of increasing concentration. At the same time, totally new musical genres are being created; "Dancefloor" is booming and the "Deutscher Schlager" – the German pop-song – is celebrating a comeback. And what does all this mean for the future?

Questions like this need to be posed. And answered. And they are at the Congress of **POPKOMM**. In lectures, panel discussions, debates. This is where new prospects and perspectives are defined. This is the venue for a frank exchange of information and opinions between experts from all fields of music.

**Which is why YOU should be there: in Cologne this August.**

August 20 – 23, 1992  
Congressentrum Ost  
Messe Köln

**POPKOMM.**  
**The German Pop Music Fair.**

For further information:  
Telephone 0202-278310  
Fax 0202-789161

## BMG Int'l Fair Draws Delegates & Acts

**TELF, AUSTRIA**—BMG International's fourth annual international marketing conference was held May 10-14 at the Interpalen hotel here. The five-day conference brought together more than 140 delegates from BMG's more than 30 affiliate companies and licensees around the world, including the RCA, Arista, and Ariola labels; BMG's new custom labels—Zoo Entertainment, Dedicated, and the Imago Recording Company; the Zomba Group of Companies; Windham Hill; and Private Music.



BMG International executives congratulate BMG/RCA artist Garland Jeffreys on his performance at the conference. Jeffreys recently released his BMG/RCA debut, "Don't Call Me Buckwheat," which includes the single "Hail Hail Rock N'Roll." Shown, from left, are Heinz Henn, senior VP of international A&R/marketing, BMG International; Chris Stone, VP of A&R/marketing, Europe, BMG International; Jane Potter, promotion manager, BMG International; Jeffreys; and Rudi Gassner, president/CEO, BMG International.



Dedicated Records group This Picture celebrates following its performance at the conference. Congratulating the band are Dedicated Records president Doug D'Arcy, far right; Chris Stone, VP of A&R/marketing Europe, BMG International, second from right; Bruce Garfield, the band's manager, fourth from left; and Heinz Henn, senior VP of international A&R/marketing, BMG International, fifth from left.



Executives from Windham Hill celebrate the label's recent international deal with BMG. Shown, from left, are Nancy Farbman, VP of international marketing/promotion, BMG International; Heinz Henn, senior VP of international A&R/marketing, BMG International; Anne Robinson, president/CEO, Windham Hill Records; Fritz Kasten, VP of international, Windham Hill Records; Cathelyne Oudemans, VP of marketing, licensed labels, BMG International; and Frank Van Houten, manager, Windham Hill Europe.



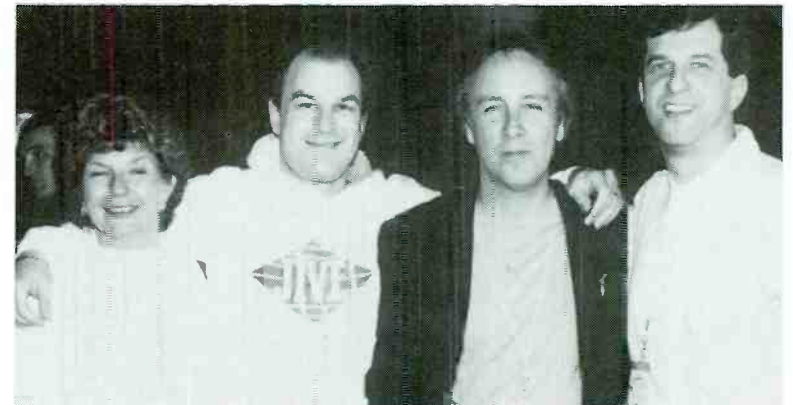
MG Belgium recording artist Khadja Nin, center, admires the Alpine landscape with Heinz Henn, senior VP of international A&R/marketing, BMG International, left, and Stephan Cockmartin, marketing director, BMG Belgium.



Socializing at the BMG International marketing conference are, from left, Chris Stone, VP of A&R/marketing, Europe, BMG International; Rudi Gassner, president/CEO, BMG International; and Heinz Henn, senior VP of international A&R/marketing, BMG International.



Arista recording artist Sarah McLachlan chats with BMG executives backstage after her performance at the marketing conference, at which she performed songs from her Arista debut, "Solace." Shown, from left, are Eliza Brownjohn, VP of international, Arista Records; Heinz Henn, senior VP of international A&R/marketing, BMG International; McLachlan; and Chris Stone, VP of A&R/marketing Europe, BMG International.



Executives from BMG International and Jive/Zomba talk shop at the conference. Shown, from left, are Cathelyne Oudemans, VP of marketing, licensed labels, BMG International; Barry Weiss, senior VP/general manager, Jive Records; Burt Meyer, managing director, Zomba Holland; and Heinz Henn, senior VP of international A&R/marketing, BMG International.

# HITS OF THE WORLD



## EUROCHART HOT 100 6/5/92 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	JUMP KRIS KROSS RUFF HOUSE/COLUMBIA
2	2	RHYTHM IS A DANCER SNAP LOGIC
3	3	TO BE WITH YOU MR. BIG ATLANTIC
4	NEW	ABBA-ESQUE ERASURE MUTE
5	6	IT'S MY LIFE DR. ALBAN SWEMIX
6	5	PLEASE DON'T GO K.W.S. NETWORK
7	4	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN
8	NEW	TOO FUNKY GEORGE MICHAEL EPIC
9	9	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY
10	12	PLEASE DON'T GO DOUBLE YOU DWA
<b>ALBUMS</b>		
1	6	LIONEL RICHIE BACK TO FRONT MOTOWN
2	13	QUEEN LIVE AT WEMBLEY 86 PARLOPHONE
3	1	QUEEN GREATEST HITS II PARLOPHONE
4	4	ZZ TOP GREATEST HITS WARNER BROS.
5	3	ANNIE LENNOX DIVA RCA
6	2	IRON MAIDEN FEAR OF THE DARK EMI
7	9	GENESIS WE CAN'T DANCE VIRGIN
8	5	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
9	10	THE CURE WISH FICTION
10	7	DEF LEPPARD ADRENALIZE BLUDGEON RIFFOLA

## AUSTRALIA (Australian Record Industry Assn.) 6/21/92

THIS WEEK	LAST WEEK	SINGLES
1	1	TAKE IT FROM ME GIRLFRIEND BMG
2	3	JUMP KRIS KROSS COLUMBIA/SONY
3	6	ORDINARY ANGELS (CLUNK EP) FRENTÉ FESTIVAL
4	5	THAT WORD (L.O.V.E.) ROCKMELONS MUSHROOM/FESTIVAL
5	2	TO BE WITH YOU MR. BIG WARNER
6	15	SAVE THE BEST FOR LAST VANESSA WILLIAMS POLYDOR/POLYGRAM
7	4	ONE IN A MILLION EUPHORIA EMI
8	18	I CAN FEEL IT RADIO FREEDOM PHONOGRAM/POLYGRAM
9	7	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER
10	NEW	CRY LISA EDWARDS EMI/COLUMBIA
11	11	MISTADOBALINA DEL THA FUNKEE HOMOSAPIEN WARNER
12	17	TWILIGHT ZONE 2 UNLIMITED LIBERATION/FESTIVAL
13	9	IN THE CLOSET MICHAEL JACKSON EPIC/SONY
14	8	NOTHING ELSE MATTERS METALLICA PHONOGRAM/POLYGRAM
15	13	DJAPANA (GAPIRRI MIX) YOTHU YINDI MUSHROOM/FESTIVAL
16	10	STAY SHAKESPEARS SISTER POLYDOR/POLYGRAM
17	NEW	HAZARD RICHARD MARX EMI
18	12	JAMES BROWN IS DEAD L.A. STYLE BMG
19	14	THE BEST/RIVER DEEP, MOUNTAIN HIGH TINA TURNER/JIMMY BARNES MUSHROOM/FESTIVAL
20	NEW	AS UGLY AS THEY WANNA BE UGLY KID JOE PHONOGRAM/POLYGRAM
<b>ALBUMS</b>		
1	NEW	LIONEL RICHIE BACK TO FRONT POLYDOR/POLYGRAM
2	3	ZZ TOP GREATEST HITS WARNER
3	1	MICHAEL CRAWFORD PERFORMS ANDREW LLOYD WEBBER WARNER
4	2	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER
5	5	YOTHU YINDI THE TRIBAL VOICE ALBUM MUSHROOM/FESTIVAL
6	7	PAUL YOUNG FROM TIME TO TIME COLUMBIA/SONY
7	9	DIESEL HEFIDELITY CHRYSALIS/EMI
8	8	JAMES BLUNDELL THIS ROAD EMI
9	4	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA/SONY
10	6	THE BLACK CROWES THE SOUTHERN HARMONY AND MUSICAL COMPANION PHONOGRAM/POLYGRAM
11	13	BABY ANIMALS BABY ANIMALS IMAGO/BMG
12	NEW	SIMPLY RED STARS EASTWEST/WARNER
13	11	SMOKIE GREATEST HITS BMG
14	10	MIDNIGHT OIL SCREAM IN BLUE LIVE COLUMBIA/SONY
15	15	JIMMY BARNES SOUL DEEP MUSHROOM/FESTIVAL
16	17	THE CURE WISH EASTWEST/WARNER
17	14	PEARL JAM TEN EPIC/SONY
18	12	KISS REVENGE PHONOGRAM/POLYGRAM
19	20	DEF LEPPARD ADRENALIZE PHONOGRAM/POLYGRAM
20	16	TORI AMOS LITTLE EARTHQUAKES WARNER BROS.

## GERMANY (Der Musikmarkt) 6/9/92

THIS WEEK	LAST WEEK	SINGLES
1	1	RHYTHM IS A DANCER SNAP LOGIC
2	2	JUMP KRIS KROSS COLUMBIA/SONY
3	4	IT'S MY LIFE DR. ALBAN LOGIC/BMG ARIOLA
4	3	TO BE WITH YOU MR. BIG ATLANTIC
5	6	DREAM A LITTLE DREAM OF ME MAMAS & PAPAS MCA
6	5	JIVE CONNIE CONNIE FRANCIS POLYDOR
7	8	TEMPLE OF LOVE (1992) SISTERS OF MERCY MERCIFUL/EASTWEST
8	NEW	PLEASE DON'T GO DOUBLE YOU MERMAID
9	9	MISTADOBALINA DEL THA FUNKEE HOMOSAPIEN ELEKTRA
10	7	STAY SHAKESPEARS SISTER LONDON
11	11	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER BROS.
12	12	NOTHING ELSE MATTERS METALLICA VERTIGO/PHONOGRAM
13	10	WELCH EIN TAG MARIO JORDAN BMG ARIOLA
14	NEW	PLEASE DON'T GO K.W.S. RUFF TRADE
15	17	IN THE CLOSET MICHAEL JACKSON EPIC/SONY
16	20	EVERYTIME WE TOUCH MAGGIE REILLY ELECTROLA
17	15	DEEPLY DIPPY RIGHT SAID FRED IDEAL

18	13	DON'T TALK, JUST KISS RIGHT SAID FRED BLOW UP/INTERCORD
19	14	GOD GAVE ROCK & ROLL TO YOU II KISS EASTWEST
20	19	SAVE THE BEST FOR LAST VANESSA WILLIAMS PHONOGRAM
<b>ALBUMS</b>		
1	2	WESTERNHAGEN JAJA WARNER BROS.
2	1	CHRIS DE BURGH POWER OF TEN A&M
3	3	QUEEN GREATEST HITS II PARLOPHONE
4	6	GENESIS WE CAN'T DANCE VIRGIN
5	4	ZZ TOP GREATEST HITS WARNER BROS.
6	9	SNAP THE MADMAN'S RETURN LOGIC
7	NEW	LIONEL RICHIE BACK TO FRONT MOTOWN
8	NEW	MAMAS & PAPAS DAYDREAM MCA
9	10	SISTERS OF MERCY SOME GIRLS WANDER BY MISTAKE MERCIFUL
10	5	IRON MAIDEN FEAR OF THE DARK EMI
11	8	RIGHT SAID FRED UP INTERCORD
12	7	ANNIE LENNOX DIVA RCA
13	11	MR. BIG LEAN INTO IT ATLANTIC
14	13	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA
15	14	THE CURE WISH FICTION
16	NEW	KRIS KROSS TOTALLY KROSSED OUT SONY
17	12	DEF LEPPARD ADRENALIZE MERCURY
18	19	GUNS N' ROSES USE YOUR ILLUSION II GEFLEN
19	NEW	MICHAEL JACKSON DANGEROUS EPIC
20	17	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS.

## JAPAN (Music Labo) 6/15/92

THIS WEEK	LAST WEEK	SINGLES
1	1	BLOWIN' B'z BMG/VICTOR
2	2	KIMIGA IRUDAKEDE KOME KOME CLUB SONY
3	NEW	LANI ANRI FOR LIFE
4	3	MOH KOINANTE SHINAI NORIYUKI MAKIHARA WARNER BROS.
5	5	ITSUMADEMO KAWARANU AIWO TETSURO ODA BMG/VICTOR
6	NEW	JIBUNWO MITSUMETE/1992 NEN NATSU KYOKO KOIZUMI VICTOR
7	NEW	ANYTIME WOMAN EIKICHI YAZAWAYUJI ODA TOSHIBA/EMI
8	7	NATSUDANE TUBE SONY
9	4	TOO SHY SHY BOY! ARISA MIZUKI NIHON COLUMBIA
10	6	HEYATO WAISHATSUTO WATASHI ERI HIRAMATSU PONY CANYON
<b>ALBUMS</b>		
1	1	LINDBERG LINDBERG TOKUMA JAPAN
2	2	HOUNETSUENO AKASHI YUTAKA OZAKI SONY

# HITS OF THE U.K.

© 1992, Billboard/BPI Communications (Music Week/© C/N/compiled by Gallup)

THIS WEEK	LAST WEEK	SINGLES
1	1	ABBA-ESQUE (EP) ERASURE MUTE
2	7	HEARTBEAT NICK BERRY COLUMBIA
3	2	PLEASE DON'T GO KWS NETWORK
4	5	HAZARD RICHARD MARX CAPITOL
5	4	TOOFUNKY GEORGE MICHAEL EPIC
6	6	SOMETHING GOOD UTAH SAINTS fr
7	3	JUMP KRIS KROSS RUFF HOUSE
8	9	IT ONLY TAKES A MINUTE TAKE THAT RCA
9	8	EVERYTHING ABOUT YOU UGLY KID JOE MERCURY
10	11	THE ONE ELTON JOHN A&M
11	10	KNOCKIN' ON HEAVEN'S DOOR GUNS N' ROSES GEFLEN
12	NEW	BLUE ROOM THE ORB BIG LIFE
13	NEW	EVEN BETTER THAN THE REAL THING U2 ISLAND
14	20	CONTROLLING ME OCEANIC DEAD DEAD GOOD
15	18	THE WORLD IS STONE CYNDI LAUPER EPIC
16	30	BELL BOTTOMED TEAR THE BEAUTIFUL SOUTH GOJ DISCS
17	17	MOTORCYCLE EMPTINESS MANIC STREET PREACHERS COLUMBIA
18	NEW	AIN'T 2 PROUD 2 BEG TLC ARISTA
19	12	FRIDAY, I'M IN LOVE THE CURE FICTION
20	NEW	ONE SHINING MOMENT DIANA ROSS EMI
21	NEW	TEMPLE OF DREAMS MESSIAH KICKIN
22	19	DON'T YOU WORRY 'BOUT A THING INCOGNITO TALKIN LOUD
23	38	THE SOUND OF CRYING PREFAB SPROUT KITCHENWARE
24	14	MY LOVIN' EN VOGUE EASTWEST
25	24	PENNIES FROM HEAVEN INNER CITY TEN
26	NEW	I'LL BE THERE INNOCENCE COOLTEMPO
27	23	PRECIOUS ANNIE LENNOX RCA
28	26	BALLROOM BLITZ TIA CARRERE REPRISE
29	15	ON A RAGGA TIP SL2 xl
30	NEW	LIKE A CHILD AGAIN THE MISSION VERTIGO
31	36	MOVE ME NO MOUNTAIN SOUL II SOUL TEN
32	NEW	HANGIN' ON A STRING (KNUCKLES REMIX) LOOSE ENDS TEN
33	13	MIDLIFE CRISIS FAITH NO MORE SLASH
34	29	ONE REASON WHY CRAIG MCLACHLAN EPIC
35	NEW	O.P.P. NAUGHTY BY NATURE BIG LIFE
36	NEW	CRUCIFY TORI AMOS EASTWEST
37	NEW	GOOD STUFF B52S REPRISE
38	NEW	FOUR SEASONS IN ONE DAY CROWDED HOUSE CAPITOL
39	21	I DON'T CARE SHAKESPEARS SISTER LONDON
40	NEW	DOLPHINS MAKE ME CRY MARTYN JOSEPH EPIC

3	3	SUPER BEST II CHAGE & ASKA PONY CANYON
4	NEW	SUPER FOLK SONG AKIKO YANO EPIC/SONY
5	5	GORGEIOUS ZOO FOR LIFE
6	NEW	RYUKOHKASHU YOKO OGINOME VICTOR
7	4	JUNANASAINO CHIZU YUTAKA OZAKI SONY
8	6	SKETCH OF HEART JUNICHI INAGAKI FUN HOUSE
9	8	BABY BLUE T-BOLAN ROCK IT
10	NEW	SHADOWS AND LIGHT WILSON PHILLIPS TOSHIBA/EMI

## FRANCE (Nielsen/Europe 1) 6/13/92

THIS WEEK	LAST WEEK	SINGLES
1	1	JOY FRANCOIS FELDMAN PHONOGRAM/POLYGRAM
2	2	SMELLS LIKE TEEN SPIRIT NIRVANA BMG/GEFFEN
3	4	IMPLORA JEAN PHILIPPE AUDIN & DIEGO MODENA DELPHINE/SONY
4	6	SUZETTE DANY BRILLANT WEA
5	3	THE SHOW MUST GO ON QUEEN PARLOPHONE/EMI
6	7	AVEC TES YEUX PRETTY FACE ROCH VOISINE GMR/CA
7	5	YOU TEN SHARP COLUMBIA/SONY
8	11	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
9	9	IN THE CLOSET MICHAEL JACKSON EPIC/SONY
10	12	CAROLINE M.C. SOLAAR POLYGRAM/POLYDOR
11	NEW	ARE YOU READY TO FLY ROZALLA CARRERE
12	10	I LOVE YOUR SMILE SHANICE MOTOWN/POLYGRAM
13	8	BEYOND MY CONTROL MYLENE FARMER POLYDOR
14	NEW	TU MANQUES FREDERICKS, GOLDMAN AND JONES COLUMBIA/SONY
15	15	DON'T LET THE SUN GO DOWN ON ME GEORGE MICHAEL & ELTON JOHN EPIC/SONY
16	NEW	LAD SO LOW TEARS FOR FEARS POLYGRAM
17	NEW	TOMBE D'AMOUR FRANCOIS FELDMAN POLYGRAM/PHONOGRAM
18	NEW	10.9.8.7... BENNY B. SONY
19	19	NIGHT CALLS JOE COCKER EMI
20	17	UN POETE DISPARU FANNY EMI
<b>ALBUMS</b>		
1	9	27 ARTISTES URGENCE URGENCE VIRGIN
2	2	MICHEL SARDOU LE GRAND REVEIL SONY/TREMA
3	1	JEAN PHILIPPE AUDIN & DIEGO MODENA OCARINA DELPHINE/SONY
4	4	GENESIS WE CAN'T DANCE VIRGIN
5	6	JEAN-MARC THIBAUT LE PRINTEMPS DES CALSES... SONY/PL
6	10	FRANCIS LALANNE TENDRESSES SONY/TREMA
7	8	MICHAEL JACKSON DANGEROUS EPIC/SONY
8	NEW	CHRISTIAN MORIN AQUARELLA SONY
9	3	NIRVANA NEVERMIND GEFLEN/BMG

10	NEW	FREDERICK FELDMAN JE NE TE SUFFIS PAS... SONY/TREMA
11	7	MIDNIGHT OIL SCREAM IN BLUE LIVE COLUMBIA/SONY
12	11	RENAUD MARCHAND DE CAILLOUX VIRGIN
13	20	QUEEN LIVE AT WEMBLEY 1986 EMI
14	NEW	LUCIANO PAVAROTTI LES PLUS BELLES CHANSONS D'AMOUR POLYGRAM
15	19	ETIENNE DAHO PARIS AILLEURS VIRGIN
16	16	FRANCOIS FELDMAN MAGIC BOUL'VARD PHONOGRAM/POLYGRAM
17	NEW	FREDERICKS, GOLDMAN AND JONES FREDERICKS, GOLDMAN AND JONES COLUMBIA/SONY
18	14	BRUCE SPRINGSTEEN HUMAN TOUCH COLUMBIA/SONY
19	12	TRACY CHAPMAN MATTERS OF THE HEART ELEKTRA/WEA
20	NEW	ROCH VOISINE HELENE BMG

## ITALY (Musica e Dischi) 6/8/92

THIS WEEK	LAST WEEK	SINGLES
1	3	RHYTHM IS A DANCER SNAP ARIOLA
2	1	WHY ANNIE LENNOX RCA
3	2	PIPPERIO ELIO E LE STORIA TESE HUKAPAN
4	4	BETTER DAYS BRUCE SPRINGSTEEN COLUMBIA
5	5	NON AMARMI ALEANDRO BALDI & FRANCESCA ALOTTA RICORDI
6	7	CI VUOLE UN FISICO BESTIALE LUCA CARBONI RCA
7	6	ONE U2 ISLAND
8	NEW	1-2-3 ACID DIGITAL BOY FLYING
9	NEW	ARE YOU READY TO FLY ROZALLA BEAT CLUB
10	9	LAD SO LOW TEARS FOR FEARS FONTANA
<b>ALBUMS</b>		
1	2	QUEEN LIVE AT WEMBLEY 86 PARLOPHONE
2	3	AMEDEO MINGHI I RICORDI DEL CUORE FONIT CETRA
3	1	ANNIE LENNOX DIVA RCA
4	4	LUCA CARBONI CARBONI RCA
5	NEW	FRANCESCO BACCINI NOMI E COGNOMI CGD
6	NEW	MANGO COME L'ACQUA FONIT CETRA
7	5	TEARS FOR FEARS TEARS ROLL DOWN (GREATEST HITS 82-92) FONTANA
8	6	LITFIBA SOGNO RIBELLE CGD
9	NEW	ROBERTO VECCHIONI CAMPER EMI
10	NEW	883 HANNO UCCISO L'UOMO RAGNO FRI

## SPAIN (TVE/AFVVE) 6/6/92

THIS WEEK	LAST WEEK	SINGLES
1	1	PLEASE DON'T GO DOUBLE YOU BLANCO Y NEGRO
2	2	FINE DAY OPUS 3 WARNER
3	3	RHYTHM IS A DANCER SNAP BMG/ARIOLA
4	4	DE QUE ME SIRVE LLORAR O.B.K. BLANCO Y NEGRO
5	5	QUIMICA C.BAYO ARE IMP
6	6	TWILIGHT ZONE 2 UNLIMITED BLANCO Y NEGRO
7	8	DILDO INTERACTIVE MAX MUSIC
8	NEW	APACHE M.A.S.I. GINGER MUSIC
9	NEW	WEMBLEY 92 VARIOUS BLANCO Y NEGRO
10	NEW	CRUCIFIED ARMY OF LOVERS SANNI
<b>ALBUMS</b>		
1	1	JULIO IGLESIAS CALOR CBS/SONY
2	2	JOAQUIN SABINA FISICA Y QUIMICA BMG/ARIOLA
3	3	LIVE AT WEMBLEY 86 QUEEN EMI
4	5	SERGIO DALMA A DIVINA ED. MUSICALES
5	6	QUEEN GREATEST HITS II EMI
6	NEW	ISABEL PANTOJA CORAZON HERIDO BMG/ARIOLA
7	4	JOAN MANUEL SERRAT UTOPIA BMG/ARIOLA
8	9	LUZ CASAL A CONTRA LUZ HISPAVOX
9	7	CAMARON POTRO DE RABIA Y MIEL POLYGRAM
10	8	LA UNION TREN DE LARGO RECORRIDO WARNER

## CANADA (The Record) 6/1/92

THIS WEEK	LAST WEEK	SINGLES
1	1	JUMP KRIS KROSS COLUMBIA/SONY
2	2	LET'S GET ROCKED DEF LEPPARD VERTIGO/PLG
3	5	IF YOU ASKED ME TO CELINE DION ELEKTRA/WEA
4	8	ACHY BREAKY HEART BILLY RAY CYRUS MERCURY/PLG
5	9	DAMN I WISH I WAS YOUR LOVER SOPHIE B. HAWKINS COLUMBIA/SONY
6	4	LIVE AND LEARN JOE PUBLIC COLUMBIA/SONY
7	3	ONE U2 ISLAND/GEFFEN
8	NEW	NU NU LIPELL TOWNSELL ISBA/ISBA
9	7	HAZARD RICHARD MARX CAPITOL/CAPITOL
10	NEW	YOU WON'T SEE ME CRY WILSON PHILLIPS SBK/SBK
<b>ALBUMS</b>		
1	1	QUEEN CLASSIC QUEEN HOLLYWOOD/WEA
2	2	BLACK CROWES THE SOUTHERN HARMONY AND MUSIC COMPANION DEF AMERICAN/WEA
3	3	DEF LEPPARD ADRENALIZE VERTIGO/PLG
4	4	KRIS KROSS TOTALLY KROSSED OUT COLUMBIA/SONY
5	6	CELINE DION CELINE DION COLUMBIA/SONY
6	NEW	RED HOT CHILI PEPPERS BLOOD SUGAR SEX MAGIK WARNER BROS./WEA
7	8	TOM COCHRANE MAD MAD WORLD CAPITOL/CAPITOL
8	5	ZZ TOP GREATEST HITS WARNER BROS./WEA
9	9	U2 ACHTUNG BABY ISLAND/A&M
10	10	ANNIE LENNOX DIVA RCA/BMG

## Aisle Take It: (Super)Marketing Music Merchandising Systems Shown At Confab

BY MOIRA McCORMICK

CHICAGO—While supermarkets have not traditionally been a player in selling music, that may soon change if several machine vendors and other suppliers have their way.

At the recent Food Marketing Institute's annual Supermarket Industry Convention, held May 2-6 at McCormick Place here, several suppliers displayed audio merchandising systems aimed at the supermarket operator.

One supplier, Can-Am Merchandising Systems in Buffalo, N.Y., incorporated a display system that holds empty jewel boxes. Another supplier, Vending Intelligence Corp. of Universal City, Calif., is touting a vending machine as a way to sell music in supermarkets. A third supplier, Simon Marketing Inc. of Anaheim, Calif., is proposing to place displays in supermarkets and rack them with music product.

### GROWING MERCHANDISE MIX

Like discount department stores and drug chains, supermarkets have been growing bigger and evolving into what are called super-supermarkets that can take in anywhere up to 70,000 square feet. As that trend has accelerated, supermarkets have incorporated more product lines into their merchandising mix, including video rental. Up until now, however, most supermarkets have not sold music.

"Most supermarkets have never gotten into selling music, because of the theft problem," said Jerry Pila, president of Can-Am Merchandising Systems. Can-Am's solution is the same inventory control system it uses for its video centers. Empty jewel boxes are shown in a modular, vertical overlapping display system, with both sides visible. Each steel display pocket holds four jewel boxes, or one jewel box and up to 44 plastic, tabbed CD or cassette inventory cards. Wall displays are 14 pockets high, exhibiting 126 facings every four feet; an eight-foot aisle, 14 pockets high, displays 560 titles, according to a company brochure.

The actual compact discs are filed in retainer trays within drawers, which hold 324 CDs per drawer. Audiocassettes are stored unopened, with a capacity of 1,296 pieces per three-drawer

cabinet. "With no live inventory on the floor, there's nothing to steal," said Pila.

Also at the FMI convention, Vending Intelligence Corp. unveiled a prototype of its Brainivend 2000 computerized vending machine, which currently is being tested in Southern California's Hughes Markets supermarket chain.

"Our intention is to reach people who don't routinely go to record stores," said Peter B. Folger, president of Vending Intelligence. He said the machine's inventory focuses on current hits, not the typical grocery store complement of "Jerry Vale and the Kingston Trio for \$2.99." The Brainivend 2000 is also designed to carry videocassettes, electronic games, photographic

*'Our intention is to reach people who don't routinely go to record stores'*

products, and other similarly sized items.

The PC-based machine is 79 inches high by 51 inches wide by 24 inches deep. Its front displays a matrix of up to 48 5-by-5-inch buttons, each of which can display a CD selection. It is capable of stocking 17 units per title. A video screen canopy at the top shows visuals, and the machine allows a customer to preview tracks from any CD before purchase.

Using a 7-inch CPU computer terminal, keypad, and card reader, the customer can select and pay by cash (the machine does not give change), credit card, debit card, or token. The machine processes the payment and then dispenses merchandise. "Optical sensors make it impossible to debit a card if product is out of stock," Folger noted.

Sales are recorded by bar code, and are justified against inventory for merchandise accountability and inventory management. "The machine is equipped with a modem, which gives sales reports by phone line to the host computer," said Folger. "Since all product is bar-coded and accounted for, there's no pilferage from the consumer or staff."

Currently, Vending Intelligence is supplying the CD stock for its machine, "but we're looking for partners," said Folger. "The obvious thing would be retailers interested in satellite locations."

Folger said the Brainivend 2000 opens up numerous cross-promotional avenues for supermarkets, "such as on-pack promotions or pull-off coupons."

The Brainivend 2000 costs \$13,000-\$16,000, depending on how many payment mechanisms the retailer wants incorporated into the machine, said Folger. Vending Intelligence offers a five-year, \$350-a-month lease.

Simon Marketing, which deals in sales promotions, premiums, and continuity programs, also debuted its Music Machine CD/cassette display units at the Food Marketing Institute convention. The Music Machine displays come in two sizes—a mass merchandiser with 1,120 units, and a mini display with 284 units.

Simon Marketing is offering music, mainly budget and midline titles, at low prices. Displays are topped with header cards broadcasting the prices of \$6.99 for CDs and \$3.99 for cassettes.

Among the albums offered are 22 evergreen titles, including a number of greatest-hits packages, by artists such as the Beach Boys, Chicago, Frank Sinatra, Rod Stewart, Neil Diamond, the Judds, Luther Vandross, Aerosmith, Elvis Presley, Luciano Pavarotti, and Teenage Mutant Ninja Turtles. Simon Marketing buys and selects the inventory for the display.

Though all inventory is displayed live, executives at Simon Marketing believe pilferage will not be an issue. "People aren't as likely to steal an item that's \$6.99 as one that's \$15.99," said Greg Ritter, director of sales promotion. Simon's Video Theater program, which makes recent hit video titles available for \$6.99, "has never posed a problem with pilferage. Usually, these are front-end displays, where they're plainly in view of store personnel—and some supermarkets do have check point security."

Simon Marketing will be testing Music Machine at Ralph's, a California-based supermarket chain, "so we'll see how it works out," Ritter added.



**Indi-Go To HMV.** The Indigo Girls recently performed at HMV's 86th Street store in New York to promote their latest Epic album, "Rites Of Passage." After their performance, they huddled backstage with some of the HMV braintrust and Sony Music Distribution representatives. From left are HMV store manager Jim Freeman; HMV VP of operations Bob Douglas; Tom Donnarumma, sales manager of Sony Music Distribution's New York branch; Emily Saliers and Amy Ray of the Indigo Girls; HMV VP of marketing Bob Williams; and Tom Lanzillotti, marketing manager of Sony Music Distribution's New York branch.

## Kemp Mill Adds Sampling Line To Its Developing-Artist Program

BY BRUCE BUCKLEY

NEW YORK—In an effort to enhance its developing-artist program, Kemp Mill Music is now providing the added feature of allowing consumers to sample songs from featured titles via telephone.

The sampling line is the newest addition to the media used to promote Airborn, the chain's developing-artist program. Other advertising includes The Washington Post, additional local city papers, and appropriate radio stations; a monthly four-page flier describing the 10 albums included in the program; and pricing and positioning in all of Kemp Mill's 35 stores.

"We want to break new artists," says Robin Wolfson, director of advertising, promotions, and marketing. "It's fun to do and we're successful at it. We think this [sampling line] can only help that more."

By calling the Kemp Mill music line, customers can hear a 45-second sample of a song and a 15-second description for each of the 10 artists

whose albums are featured that month in Airborn.

"It gives people a chance to hear the product before they buy it, which is especially important these days," Wolfson adds.

In addition to sampling music, consumers can also access a weekly listing of upcoming, in-store album release dates.

The Kemp Mill number is part of an information phone service provided by The Washington Post, which costs the consumer only the price of a local call.

The Airborn program costs labels a monthly fee of about \$3,100, depending on the radio stations selected. The phone line adds an additional \$240 charge.

Wolfson says the line has been up and running only for a week, so she is unable to gauge its effectiveness yet.

But "we hope people will learn to turn to the music line as a reliable source of information," she adds. "It's just one more point of trust in the company by customers."

**400 CD BOOKLETS in 2 SQ. FT.!**  
actual CD's kept in jewel boxes behind the counter.

- Call or write today for FREE sample CD See-Through Browser Pak.
- Perfect for counter or handy wall display.

**Browser**  
DISPLAY SYSTEMS  
CHICAGO ONE STOP, INC.  
401 West Superior • Chicago, IL 60610  
Phone: 312-822/0822 • Tollfree: 800-822/4410

Quality Printing  
Quality Product  
Quality Service  
**DIVIDER CARDS**



FOR A FREE CATALOG CALL  
**800/648-0958**

**GOPHER PRODUCTS**

CD'S, CASSINGLES, TAPES, RECORDS, CD'S, VHS MUSIC VIDEOS, LASERDISCS, ACCESSORIES.

**OVER 700,000 CD'S IN STOCK!**  
SAME DAY SERVICE -PERSONALIZED REPS-  
-WEEKLY SPECIALS-LATIN PRODUCT-  
FOR FREE MAILER CALL US & DIAL EXT.423

**SINCE 1980**  
**ABBEY ROAD DISTRIBUTORS**  
DEALERS ONLY PHONE 714-546-7177 TOLL FREE 800-827-7177-ANYWHERE  
2228 S. RITCHEY, SANTA ANA, CA. 92705 FAX-546-0337

TENEMOS EL MEJOR SURTIDO EN CD'S, CASSETTES, DISCOS Y VIDEOS MUSICALES (VHS) A PRECIOSO MUY REBAJADOS. LLAMENOS AL 714-546-7177 EXTENSION 227 Y ESMERALDA LES ATENDERA CORDIALMENTE.

# The Art Of The Deal: Merrill Lynch-Led Wherehouse Acquisition Comes Together

**WHEREHOUSE** Entertainment executives pulled off a coup June 11 when they and Merrill Lynch Capital Partners completed the acquisition of the 307-store, Torrance, Calif.-based chain from an Adler & Shaykin partnership.

A press release values the transaction at \$275 million, although the exact details have yet to be made public. It appears, however, that Merrill Lynch Capital Partners and Wherehouse management paid Adler & Shaykin somewhere around \$250 million plus the assumption of whatever principal remains from a \$50 million convertible debt issue made in 1986.

In order to finance the transac-

tion, Merrill Lynch Capital Partners put together a deal that includes \$65 million in senior loans from a bank syndication led by Bankers Trust, \$110 million in senior subordinated debt, and \$73.3 million of equity cap-



by Ed Christman

ital from the New York-based firm and its investors. As part of the deal, Wherehouse retired \$138 million. In addition, the transaction arranged for a \$45 million revolver facility, some of which may be drawn down to pay for the transaction, according to sources.

At the same time that the transaction was completed, Scott Young, Wherehouse president and chief executive officer, was also made chairman of the board for the chain. In addition, about 20 senior management executives are said to have gained an equity stake as part of the deal. The press release states that no changes in Wherehouse personnel are expected.

Although Wherehouse now has more debt than before—a concern that is reflected in the B3 rating Moody's assigned to the chain's senior subordinated notes—the deal in effect means that the California chain now has a much stronger financial backer in Merrill Lynch.

The closing of the transaction was the culmination of a yearlong search by Young to find a financial institution to replace Adler & Shaykin, according to sources. The remarkable aspect of the deal is that Young was able to convince Merrill Lynch to take a chance on a record chain at a time when Wall Street firms and institutional investors have a bad taste in their mouths from a long list of retail bankruptcies, not the least of which is the recent filing by Macy's.

Moreover, once Merrill Lynch

was on board the whole process had to begin again in taking the deal to the banking community. When the deal was first proposed, a knowledgeable observer of the banking industry told Retail Track that "deal will never get done. You mention retail to bankers and they all run for the hills."

Nevertheless, the deal is done and now Wherehouse will be able to concentrate on its business. Wherehouse is one of the more respected chains in the country from a merchandising and execution standpoint, but its bottom line could use some improvement. In the year ending Jan. 31, 1992, Wherehouse generated \$457.4 million in sales but turned in a net profit of only \$2.9 million, thanks to strangling debt-service payments. That net profit marks the first time the chain has finished in the black since the 1988 Adler & Shaykin-led leveraged buyout.

Although officials at Merrill Lynch and Wherehouse were unavailable to comment, the game plan now appears to be to prepare the company to do a public stock offering sometime within the next couple of years. Furthermore, don't be surprised if Wherehouse makes an acquisition or two along the way. Informed sources say Merrill Lynch wants the chain to resume growth and will finance acquisitions that make sense.

**IN OTHER FINANCIAL NEWS,** LIVE Entertainment announced that its Specialty Retail Division had obtained a two-year, \$10 million revolving credit facility from Los Angeles-based Foothills Capital Corp. The 138-unit, Milford, Mass.-based LIVE Specialty Retail Group, which operates stores under the Strawberries and Waxie Maxie logos, has been searching for a revolver facility for a while. A press release states that the revolver will enable the chain to maintain proper inventory levels, while proceeding with store expansion and remodeling programs.

## REPRINTS

For reprints of advertisements or articles appearing in Billboard

(minimum of 100)

call  
Lydia Mikulko  
212-536-5292

## HL DISTRIBUTORS, INC.

6940 S. W. 12 Street  
Miami, Florida 33145

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711, Ask for Thomas  
or Call Toll Free: 1-800-780-7712  
Fax: 305-261-6143

**WE ARE A SERVICE ORIENTED COMPANY**

## BAKER & TAYLOR AUDIO

# COMPACT BENEFITS

Serving retailers from Coast to Coast.

ALL THE MUSIC FROM ONE GREAT SOURCE

FOR A FREE CATALOG CALL 1-800-332-3813

Get answers to today's critical manufacturing questions on package design duplicators replicators barcoding shrinkwrapping equipment and blank tape & jewel box suppliers

### Get Billboard's 1992 TAPE/DISC DIRECTORY

For fastest service call (800) 223-7524, in NY (212) 536-5174 Or (800) 344-7119, in NJ (908) 363-4156 Or send check/money order for \$35 (plus \$3 S&H) w/this ad to: Billboard Directories, PO Box 2016, Lakewood NJ 08701. Add appropriate sales tax in NY, NJ, CA, TN, MA, IL & DC. Please add \$8 per directory for international orders.



BDTD0639

ADVERTISEMENT

# KIDS TRACK



## Guaranteed to Stick

**WE DIDN'T WANT TO** treat our Country Music for Kids album like pasta: Just throw it against the wall and see if it sticks.



We guarantee stickage, because we implemented a "Super Glue" marketing campaign.

Consider our massive sweepstakes promotion to air on TNN. That's five weeks (beginning July 7) of constant commercial and promotional time on a channel that reaches **91 percent** of all cable households!

Not to mention the radio advertising/promotional campaign running during the same five-week period.

And the full-page ad in country's hottest magazine, *Country America*, with a circulation of 950,000.



Want more?

How about a comprehensive promotional single push to radio with a strong music video behind it (Buck Owens' "If You Can't Find a Reason to be Happy")?



So if you want a sure stick, get Country Music for Kids. It isn't coming down without a crowbar.

## DISNEY'S SPOTLIGHT ARTIST SERIES

© WALT DISNEY RECORDS



**'Vulgar' Display.** Members of Atco recording group Pantera congratulate Jackie Hodges and Angelina Horan of National Record Mart in Louisville, Ky., which was named grand-prize winner in the Pantera display contest for the area covered by WEA's Cleveland branch. Retail stores competed by creating a display for Pantera's "Vulgar Display Of Power" album. The grand prize was a Yamaha CD player. Shown, from left, are Vinnie Paul, Pantera; NRM sales associate Hodges; NRM assistant manager Horan; and Diamond Darrell, Pantera.

# SEND US YOUR OUTS!



Outs... No-Fills... Whatever you call them, they cost you money. After all, you can't sell what you don't have. Put together an order of everything you haven't received and give us a shot. You'll be surprised. Here's the introductory offer:

- 5% discount
- Free overnight shipping
- 100% Return Guarantee

**VALLEY RECORDS.**  
**NATIONAL SUPPLIER OF DEEP CATALOG.**

## VALLEY RECORD DISTRIBUTORS

1280 Santa Anita Court / P.O. Box 2057  
Woodland, CA 95695

FAX TOLL FREE: 800-999-1794

CALL TOLL FREE: 800-845-8444



## Bull Moose Records earned 30% more this year after switching to CD One Stop!

### SMART MOVE!

Let us do the same for you. Here's how:

1. Call us.
2. Send us a competitor's invoice.
3. Let our computers run a side-by-side, item-by-item price comparison.
4. Look at the totals at the bottom of both invoices.
5. You decide.

*"Everyone promises me the world. One guy was going to deliver for free, another says he has the best catalog fill on earth. My store sells a variety of music. I need a reliable one stop that can provide me with excellent fill and current product at solid discount pricing-day in and day out, and can get it to me tomorrow. If I lose a day, I lose the sale. I love CD One Stop's computerized inventory system that lets my sales representative tell me what's in stock and what I'm going to get while I'm on the phone. These guys really deliver."*

Brett Wickard-Bull Moose Records



Call us today and let's talk about what we can do for you.

13 F. J. Clarke Circle, Bethel, CT 06801 800-388-8889 203-798-6590 FAX 203-798-8852

## Helmet Covers Bases Via Major/Indie Push; Nastymix Is Giving Bootleggers The Boot

**S**YNERGY seems to be the buzzword in the record world these days, as more major and independent labels combine efforts to break bands.

Take the hard-rocking band **Helmet**, for example, whose **Interscope** debut album, "Meantime," is set for release Tuesday (23).

But hardcore vinyl fans seeking the LP configuration of "Meantime" could get the album a week earlier at some of the nation's hipper, underground stores. The band's former independent label, **Amphetamine Reptile** of Minneapolis, worked a deal with Interscope to retain the rights to distribute the vinyl configuration of "Meantime" and any 7-inch singles it generates. Helmet's colored-vinyl 7-inch, "In The Meantime" b/w "No Nicky No," is out now.

The Amphetamine Reptile logo will appear on all Helmet product released by Interscope (and distributed by Atlantic), and the Amphetamine Reptile vinyl releases note the project is "by special arrangement with Interscope." Amphetamine Reptile is distributed independently.

**BOOTING BOOTLEGGERS:** Seattle's **Nastymix** is adding a new logo to future cassette releases to remind

consumers to avoid bootleggers.

**Criminal Nation's** latest, "Trouble In The Hood," debuts the universal "no" symbol—the circle with a red slash through it—over the word "boot-



by Deborah Russell

leg."

What's to keep bootleggers from bootlegging the "no bootleg" logo?

"Nothing," says Nastymix director of marketing **Harry Akaki**. "But at least we're making a statement. We're telling consumers to pay attention. Black music retailers are hit the hardest by bootleggers."

**LATE & GREAT:** New Orleans-based **Mardi Gras Records** recently launched its 11-volume "New Orleans Traditional Jazz Legends" series with "Vol. I, Featuring **Sweet Emma**." The 1983 recordings included here are **Sweet Emma's** last before her death in 1983... The catalog of late folk poet

**Nick Drake** is now available domestically on **Hannibal Records** via Salem, Mass.-based **Rykodisc**. Look for Drake's "Pink Moon," "Bryter Lyster," and "Five Leaves Left," individually and as part of a four-CD boxed set, "Fruit Tree," which also includes "Time Of No Reply."

**MOVING:** Atlanta's **Ichiban** has just moved to a new headquarters in nearby Kennesaw, complete with enough land to handle future expansion. The label celebrated the facility's grand opening with a party June 15, attended by **M.C. Breed, Clarence Carter, Ben E. King, Tyrone Davis, Luther Johnson**, and the **Shadows**. Johnson actually used the festive opportunity to record a live album at Atlanta blues club **Blind Willie's**.

**SIGN HERE:** New Orleans-based **Black Top** recently signed **Maria** ("Midnight At The Oasis") **Muldaur**. Her **Black Top** debut is set for September... New York's **Roadracer** has signed Seattle-based dirge rock act **Willard**. The band features former **TAD** drummer **Steve Wied**. Also, affiliated label **RC** inked a deal with L.A.'s **Fear Factory**... And Seattle's **Mira-**  
*(Continued on page 53)*

## A Case Study In Automated Scheduling Hastings VP Offers Advice Based On Experience

BY RUSSELL SHAW

**ATLANTA**—When acquiring and implementing automated scheduling systems, chains should avoid rollouts in the busy fourth quarter, conduct more individualized training, and select one field expert for every 10 stores in their system.

So said Philip Hill, VP for operations at the 130-unit, Amarillo, Texas-based **Hastings Books, Music and Video**. Hill detailed these and other recommendations during a presentation at Retail Systems '92, a conference on strategic automation for retailers that was held here earlier this month.

In his presentation, Hill led off with a description of the timeline and the criteria involved in Hastings' search for and acquisition of automated-scheduling software. The chain wanted software that was flexible and reliable enough to efficiently anticipate and plan for peak periods, such as an uptick in music sales after major concerts, the arrival of hit titles, a spike in video rentals during bad weather, and holiday weekends.

Early in 1991, Hastings decided against writing its own software, instead opting to see what was available in the marketplace. After evaluating three packages, Hastings decided last July to purchase **Staffworks**, made by **Campbell Software**, Evanston, Ill.

In August, the software was loaded and tested, using data from the stores. Sample "stores" were created in the home office and hypothetical work schedules were devised. In October, the system was introduced to district

managers, and in November, store managers were trained on **Staffworks** in a series of hands-on seminars.

Hill said that both the timing of the introduction and the way it was handled were wrong.

"The biggest problem was that since store associates want confidence in a new system early in a rollout, the rollout should really take place in the first or second quarter—certainly not in the fourth quarter under any circumstances," he said.

This view was brought out by a monthly proficiency survey of store managers. In September, only 20% of Hastings' store managers were deemed proficient on **Staffworks**. By February, only 40% were proficient, and it took until April to achieve 90% proficiency.

"We failed to properly assess the computer literacy of our store managers. Some will never be able to use it," Hill explained.

In Hill's view, these obstacles may also have been traceable to what he deemed the "RC [resistance to change] Factor." Much of this, he said, was due to a perception on the store managers' part that the new software would usurp their traditional scheduling authority.

"We really failed to realize how emotional scheduling is," said Hill. "Scheduling is such a control factor for the store managers. They are the experts, they are the only ones who know how to make a schedule and no computer is going to do it for them."

In time, Hill noted, these attitudes were overcome. Yet he cautioned that chains considering introducing auto-

mated scheduling programs should not overestimate how much time-savings such systems will generate.

"We naively estimated the amount of time it would save the store managers on doing their weekly schedule," Hill said. "We thought we could cut that down from [the previous] six hours per week to one hour, but we only cut it down about 1.5 hours."

But the system has saved time for the chain's in-store service representatives, who assist the store managers in scheduling by coordinating register assignment and other tasks. Previously, the customer service representative spent an average of four hours a week performing those tasks and that has been cut down to one hour, freeing up more time for floor coverage and counter-management. "The customer sees the benefits of this at the checkout lane," he said.

Underscoring that contention, Hill noted that of 325 "Postcard to the President" comment cards distributed at the stores to customers in May, only 55 came back with negative comments. In September, before the system was installed in the stores, 235 of 325 cards came back negative from customers.

Other factors that should be considered when shopping for a scheduler, according to Hill, are the desired degree of interface with other in-store software systems, a module to list unique events, and setting goals for time savings.

"It is important that you list everything you do in the store before you talk to the software vendor," Hill stressed.

# Top Adult Alternative™

THIS WEEK			2 WKS. AGO			WKS. ON CHART			Compiled from a national sample of retail store sales reports.		
TITLE LABEL & NUMBER/DISTRIBUTING LABEL						ARTIST					
<b>NEW AGE ALBUMS™</b>											
★★ NO. 1 ★★											
1	1	29	<b>SHEPHERD MOONS ▲</b> REPRISE 26775*			21 weeks at No. 1			ENYA		
2	2	11	<b>SOLO PARA TI</b> EPIC 47848*			OTTMAR LIEBERT + LUNA NEGRA					
3	4	9	<b>ROCKOON</b> MIRAMAR MPCD 2802*			TANGERINE DREAM					
4	3	13	<b>DARE TO DREAM</b> PRIVATE MUSIC 82096*			YANNI					
5	5	35	<b>SUMMER ●</b> WINDHAM HILL WH-11107			GEORGE WINSTON					
6	6	31	<b>RETURN TO THE HEART</b> NARADA ND-64005*			DAVID LANZ					
7	9	5	<b>THE SPIRIT OF OLYMPIA</b> NARADA ND-64006*			DAVID ARKENSTONE					
8	7	17	<b>BOOK OF ROSES</b> COLUMBIA CK 48601*			ANDREAS VOLLENWEIDER					
9	15	3	<b>THE VISIT</b> WARNER BROS. 26880*			LOREENA MCKENITT					
10	11	160	<b>WATERMARK ▲</b> REPRISE 26774*			ENYA					
11	8	17	<b>AUTUMN DREAMS</b> NICHOLS-WRIGHT NIW921*			DANNY WRIGHT					
12	14	5	<b>MOONLIGHT REFLECTIONS</b> INNOVATIVE COMMUNICATIONS IC720-171*			DANCING FANTASY					
13	10	9	<b>MORNING IN MEDONTE</b> NARADA ND-61030*			MICHAEL JONES					
14	NEW ▶		<b>YONNONDIO</b> NARADA ND-62013*			PETER BUFFETT					
15	13	113	<b>NOUVEAU FLAMENCO</b> HIGHER OCTAVE HOM 7026*			OTTMAR LIEBERT					
16	20	7	<b>SEA OF GLASS</b> HEARTS OF SPACE HS11030-2*			GILES REAVES					
17	12	23	<b>SEDONA SUITE</b> SOUNDINGS OF THE PLANET 7142*			TOM BARABAS					
18	24	3	<b>THE OPENING OF DOORS</b> WINDHAM HILL 11114-2*			WILL ACKERMAN					
19	NEW ▶		<b>MIGRATION</b> SILVER WAVE SD704*			PETER KATER & R. CARLOS NAKAI					
20	16	13	<b>EVERY ACT OF LOVE</b> HIGHER OCTAVE HOMCD 7040*			WILLIAM AURA & FRIENDS					
21	19	21	<b>BEGUILED</b> HEARTS OF SPACE HS11027-2*			TIM STORY					
22	RE-ENTRY		<b>OLYMPUS</b> REAL MUSIC RM-0011*			MARS LASAR					
23	22	105	<b>REFLECTIONS OF PASSION ▲</b> PRIVATE MUSIC 2067-2-P*			YANNI					
24	18	17	<b>GUITAR FOR MORTALS</b> RELATIVITY 88561-1078-2*			ADRIAN LEGG					
25	21	19	<b>IMAGINATIONS</b> GOLDEN GATE 71702*			GARY LAMB					
<b>WORLD MUSIC ALBUMS™</b>											
★★ NO. 1 ★★											
1	1	13	<b>LOGOZO</b> MANGO 162539918*			3 weeks at No. 1			ANGELIQUE KIDJO		
2	9	3	<b>AMERICAS</b> MESA 79041-2-M*			STRUNZ & FARAHA					
3	2	13	<b>PIECES OF AFRICA</b> NONESUCH 79275-2*			KRONOS QUARTET					
4	5	5	<b>A WORLD OUT OF TIME</b> SHANACHIE 64041*			HENRY KAISER & DAVID LINDLEY					
5	11	5	<b>TRIBAL VOICE</b> HOLLYWOOD HR-61288-2*/ELEKTRA			YOTHU YINDI					
6	4	19	<b>DANCE THE DEVIL AWAY</b> HANNIBAL HNCD 1369*/RYKODISC			OUTBACK					
7	6	9	<b>APOCRYPHA</b> HANNIBAL HNCD 1368*/RYKODISC			MARTA SEBESTYEN					
8	3	37	<b>PLANET DRUM</b> RYKO RCD 10206*/RYKODISC			MICKEY HART					
9	8	7	<b>APOCALYPSE ACROSS THE SKY</b> AXIOM 314-510 857*/ISLAND			MASTER MUSICIANS OF JAJOUKA					
10	10	7	<b>RITUAL BEATING SYSTEM</b> AXIOM 314-510 856*/ISLAND			BAHIA BLACK					
11	7	15	<b>HOUSE OF EXILE</b> SHANACHIE 43094*			LUCKY DUBE					
12	NEW ▶		<b>BRASILEIRO</b> ELEKTRA 61315*			SERGIO MENDES					
13	NEW ▶		<b>EYES OPEN</b> 40 ACRES & A MULE CK 48714*/COLUMBIA			YOUSOU N'DOUR					
14	12	9	<b>WELCOME TO THE USA</b> LIBERTY 97457*			ZULU SPEAR					
15	NEW ▶		<b>DANCE RAJA DANCE</b> LUAKA BOP/SIRE 26847*/WARNER BROS.			ASIA CLASSICS 1					

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. © 1992, Billboard/BPI Communications.



## Millennium Finds Bonus In Kid-Title Beefup; 'Mr. Rogers' Tapes Coming To Your N'hood

**WHAT GOES AROUND:** Savvy record retailers who have figured out how easy it is to make their children's sections into profit centers often point out that a child who drags mom into the store for kid tapes will continue to shop there as he/she grows up.

And the cycle doesn't end there. Case in point is two-unit **Music Millennium** in Portland, Ore. About two years ago, that retail operation began experiencing an increased demand for children's product and management responded by enlarging and improving the children's section, which now encompasses 300-400 audio and video titles in the larger of the two stores.

**Keith Montag**, corporate blank-tape buyer who also maintains the children's section, attributes the unexpected surge in demand for children's music to two elements. Part of it, he says, has to do with a daily program put on for tots by a local school, which regularly exposes little ones and their parents to a variety of children's music. But the primary reason, according to Montag, has to do with cycles. "The store has been here so many years," he says, "that the teenagers who used to shop here now have kids." Presumably, Music Millennium will be able to hang on to this new generation as customers, who at some point will have children of their own. And so on.

**IT'S A BEAUTIFUL DAY** In This Neighborhood: For the first time in more than a decade, new audio product featuring musical numbers from

long-running PBS series "Mister Rogers' Neighborhood" has been released. "Bedtime" and "You're Growing" are available (at \$8.98 suggested retail) from **Family Communications Inc.**, the Pittsburgh-based nonprofit organization founded by "Mister" **Fred Rogers**. All songs on the cassettes are sung by Rogers, accompanied by his longtime collaborator, jazz pianist **John Costa**. Like Rogers' program itself, the music is both calm-



by **Moira McCormick**

and fun, refreshing the psyches of tired parents and overstimulated tots alike.

According to **David Newell**, spokesman for Family Communications—who also plays Mr. McFeely on "Mister Rogers' Neighborhood"—the last time show-related audio product was released, it came out on vinyl. Now available only on cassette, these two releases will be joined by another pair of titles later in the year. Rogers—who, incidentally, holds a degree in music—has "always challenged the medium of TV, the perception that children have a 10-second attention span," Newell observes. "His approach ... is so different—he truly

speaks to preschoolers."

**WOOD YOU, COULD YOU:** Retailers looking for spiffy value-added children's audio products should check out the line of "Wood Cassette Toys" manufactured and distributed by **Great American Audio Corp.** of New Rochelle, N.Y.

Currently, the line consists of 10 handcrafted wooden models and each toy—from Little Yellow Learning Bus to Sing-A-Long Train to Noah's Ark—holds four 60-minute cassettes containing songs and stories by performing group the **Purple Balloon Players**.

The cassettes contain conceptual pieces, which are tied in to the toys. For instance, the Lullaby and Good-night Cradle has tapes geared toward bedtime, while the tape that accompanies Noah's Ark contains Old Testament stories and songs. Average retail price is \$14.99.

According to Great American Audio founder and president **Nina Mattikow**, the Wood Cassette Toys are easy to merchandise. The small box packages, which display the entire toy, "can be stacked anywhere in the store," she explains. "They require no additional fixturing or displays." She notes that **Wherehouse Entertainment**, **LIVE Specialty Retail Group**, **Flip Side**, **Rose Records**, and **Best Buy** are among the record chains now carrying the Wood Cassette Toys line.

**KIDBITS:** Kid Rhino is rolling out its Christmas audio collection beginning in July, including "The Hanna-Barbera Christmas Sing-Along," Bobby Goldsboro's "Snuffy, The Elf Who Saved Christmas," and **Hap Palmer's** "Holiday Magic." Kid Rhino has created an eight-page four-color illustrated lyric book for Palmer's charming album, which won a 1991 Notable Children's Recording award from the American Library Assn. ... The ALA has bestowed a Notable award this year on "I See The Moon" by the **Smith Sisters**, on the Guilford, Conn.-based **American Melody** label ... New from Austin, Texas-headquartered **Colliber Records**, whose "Baby Road" and "The Four Tots" tailored the **Beatles** and **Motown** for tiny ears, is "Peggy Sue," which actually features **Buddy Holly's** original **Crickets** ... "Be A Planet Pleaser" is the latest from the effervescent **Cindy The Songlady**, available from **Kid-Fun Productions** of Granada Hills, Calif. ... Oregonians **Mike and Carleen McCornack's** new "Beasties, Bumbershoots, and Lullabies," on Waterbury, Vt.-based **Alacazam!/Alcazar Records**, is a folk-filled charmer of an album—**Child's Play** has been humming the "Andy's Little Umbrella" track for days ... **Bobby Susser's** **Growing Up With A Song**, mentioned here last month, is available from **New Hope Records** of Great Neck, N.Y., not New Jersey. Pardon the slip.

Assistance in compiling this column was provided by **Jackie Stasi** in Chicago.

### Them

THE PROBLEM

Us

THE SOLUTION

Encore!

Distributors Inc.

1-800-334-3394

Fax 303-292-6969

The best prices The best service The best compact discs Period.

### CD MAKER

SERVICE —  
QUALITY —  
PRICE

Full Integrated Production:  
PRE-MASTERING —  
MASTERING —  
REPLICATION

1,000,000 CD'S  
Per Month  
U.S. Agent wanted

**PRODISC**  
Technology Inc.

RMB01, BF-5 NO.1 WU-CHUAN 1ST RD.,  
SHAN-CHUANG TAIPEI SEIEN TAIWAN R.O.C.  
TEL:886-2-2992255 FAX:886-2-2992366



## UNIQUE MUSIC

### COMPACT DISCS & CASSETTES

MAJOR & INDEPENDENT SINGLES  
Cass. Singles - CD-5  
Maxi Singles - 12"  
INDEPENDENT & MAJOR SPECIALISTS

Next Day Service  
and Saturday Delivery  
• Available at NO EXTRA  
COST - Call for Details  
& Restrictions

SAME DAY SERVICE-  
ORDER BY 3:00 PM - E.S.T.

UNLIKE ANY OTHER ONE-STOP  
NEW STORE OPENINGS - OUR SPECIALTY  
INCREDIBLE WEEKLY SPECIALS  
QUALIFIED SALES STAFF TO SERVE YOU  
UNREAL LOW, LOW PRICES DAILY  
EXTENSIVE INVENTORY AT ALL TIMES

Call for  
FREE  
Monthly Catalog

110 DENTON AVE. NEW HYDE PARK, N.Y. 11040  
TEL. (516)294-5900 TEL. (800)992-9011 (outside NYS)  
FAX (516)741-3584

## WHY PAY MORE!!!

### ALL LABELS

list price CD \$15.98 / Your Cost.....\$10<sup>50</sup>

list price CD \$13.98 / Your Cost.....\$9<sup>50</sup>

list price Cassette \$9.98 / Your Cost.....\$6<sup>10</sup>

### NICE PRICE...SONY

FOR OUR FREE CATALOG,  
CALL OUR TOLL FREE 800  
NUMBER...PRESS STAR  
EXTENSION #363

CD...\$5.84  
CS...\$2.27

# win

Phone: (718) 335-2112 • (800) 221-1220  
FAX: (718) 335-2184  
(800) 851-2525 (NY State Only)  
76-05 51st Ave. Elmhurst, N.Y. 11373



Kevin-Anthony sings  
"Positive Music For Today's Kids!"  
created by Lisa Marie Nelson

A series of tapes with songs to promote self-esteem.

**BRIGHT IDEAS**  
PRODUCTIONS

Seen On  
Nickelodeon!

For concert schedule and information, call:  
818-707-7127

Available from **Silo, Inc.** 1-800-342-0295



OVER 1,000,000  
CD'S IN STOCK  
MAJOR AND  
INDEPENDENT

MAKE THE CALL THAT DOES IT ALL!

TOLL FREE: 1-800-329-7664 ASK FOR BRUCE

RECEIVE YOUR ORDER IN 48HRS.  
OR LESS AT NO EXTRA COST  
INCLUDING SATURDAY!  
GUARANTEED!

COMPACT DISCS  
LASER DISCS  
CASSETTES  
ACCESSORIES  
PROF. TAPES  
CASSINGLES  
VIDEOS  
POSTERS  
T-SHIRTS  
& MUCH MORE!

Specializing In New Store Openings

AWARD WINNING SERVICE

LOCAL: (305) 621-0070 \* FAX: 621-0465 15959 N.W. 15TH AVE. \* MIAMI, FL 33169

# Album Reviews

EDITED BY MELINDA NEWMAN, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### ► DEEE-LITE

**Infinity Within**  
PRODUCERS: Deee-Lite  
Elektra 61313

Dance trio handles the daunting task of following its innovative, media-saturated debut, "World Clique," with maturity and ease. On this well-constructed effort, pop simplicity and quirkiness have been toned down considerably in favor of a more sophisticated, funk-rooted approach. Lyrically, they take on political issues like the judicial system, the environment, and AIDS with an intelligent and positive hand. Another striking aspect of the album is Lady Miss Kier's evolution into a more relaxed and confident front woman. While there isn't anything as immediate as "Groove Is In The Heart," cuts like "Runaway," "Heart Be Still," and "Thank You Everyday" are potent possibilities for club and pop radio formats.

### ► MELLOW MAN ACE

**The Brother With Two Tongues**  
PRODUCERS: Various  
Capitol 94608

"Mentiroso" man returns with his category-defying brand of bilingual rap on salty sequel. "What's It Take To Pull A Hottie (Like You)?" "Linda," and self-explanatory title track all sound like best airplay candidates, while unexpurgated "Hypest From Cypress," a pairing with Cypress Hill, should light a fire underneath fans of rawer, street-oriented raps.

### ► STEELHEART

**Tangled In Reins**  
PRODUCERS: Tom Werman; Mike Matijevic  
MCA 10426

Second label release from hard rockers mines familiar territory: screaming vocals and screeching guitars that alternate between catchy and clichéd. Band's trump card is Matijevic's voice, which careens through songs as if it's on its last legs. Best cuts are "Sticky Side Up" and "Take Me Back Home." But typically of the genre, one song will be about love everlasting while the next is about loving and leaving.

### ► HELMET

**Meantime**  
PRODUCER: Helmet  
Interscope 92162

Relentless metal band has already garnered critical praise from far-flung corners, and with good reason. Tight playing that never sacrifices rawness permeates all the tracks whether they be high-speed screamers or dense midtempo throbbers. Metalheads of virtually every persuasion will find something here. Best cuts are "Unsung" and "He Feels Bad." Also available through independent distribution.

### ★ LEMONHEADS

**It's A Shame About Ray**  
PRODUCERS: The Robb Brothers & Evan Dando  
Atlantic 82397

Fifth album from alternative rockers emphasizes pop sensibility that serves them well, but won't necessarily alienate older fans. Guitar-driven "Confetti" and title track should make modern rock programmers salivate in the rush to get them on the air. Easygoing feel to project often belies dark lyrics.

### ★ VINX

**I Love My Job**  
PRODUCERS: Greg Poreé & Vinx  
Pangaea/I.R.S. 13152

Percussionist "discovered" by Sting stretches his wings on sophomore flight. Though the sound isn't necessarily the same, Vinx shows a flair similar to Sergio Mendes' in combining world-beat-inflected rhythms with Western lyrics and accessibility. The result is an easy-to-listen-to album that should appeal to different sensibilities. AC programmers should try "Kinda Surprised" on for size, as well as gentle ballad "Touch My Heart," which

features Patrice Rushen on piano.

### OLIVIA NEWTON-JOHN

**Back To Basics: The Essential Collection 1971-1992**  
PRODUCERS: Various  
Geffen 24470

It's hard to believe that Livvy has been cranking out guilty pop pleasures for more than 20 years now. Though she has frequently taken a hefty critical slugging, there's no denying that tunes like "If You Love Me (Let Me Know)," "A Little More Love," and "I Honestly Love You" have worn well over time. On this set, which has numerous cuts previously unavailable on CD, ONJ keeps from drowning in nostalgia by offering four strong new songs. "I Need Love," an AIDS-conscious pop/dance cut, is the best radio bet, while "Not Gonna Be The One" proves exactly how much Wilson Phillips really does owe her.

### LEVITATION

**Need For Not**  
PRODUCERS: Tim Smith & Mike Dignam  
Capitol 98501

Led by former House Of Love guitarist Terry Bickers, British quintet creates a swirling, hypnotic collection that modern rockers will jump for. While traces of other U.K. sounds thread through the songs, ranging from gothic rock to the Manchester sound, the end result is an original amalgam of it all. Best cuts are "Resist" and "Smile."

### ★ ALEJANDRO ESCOVEDO

**Gravity**  
PRODUCER: Turner Stephen Bruton  
Watermelon 1007

Well-traveled musician Escovedo, who has served with San Francisco's pioneering punks the Nuns and Texas-bred roots-rockers Rank & File and True Believers, finally steps forward with his own album, and it's a pip. Dark-hued songs benefit from leader's unaffected, emotional singing and the work of a huge supporting cast of Austin musicians. Hard-edged folk-rock numbers like "Broken Bottle," "Bury Me," and moving "She Doesn't Live Here Anymore" demand immediate modern rock attention.

### THE CAGES

**Hometown**  
PRODUCERS: C. Cages, Aven, J. Steven Soles  
Capitol 95530

New duo pushes Everly-styled harmonies and a folk-oriented sound, decorated with a multiplicity of stringed instruments (many of them played by co-producer Soles' old Alpha Band cohort David Mansfield) on intriguing debut. Success of this venture will largely depend on top 40 radio's acceptance of group's airy, delicate sound, which isn't exactly airwave currency these days. But title track is a superlative starter for this unusual act.

### CATHERINE WHEEL

**Fement**  
PRODUCER: Tim Friese-Greene  
Fontana 314512

Latest shoe-gazing Anglo quartet makes with the big guitar noises on U.S. debut. Major problem is that the eruptions heard on this album are also emanating from numerous other identikit indie groups in England; best tunes here—"Indigo Is Blue," "Texture," "She's My Friend"—are thus very segueable, but lack any distinctive edge for anyone but the modern rock connoisseur.

### JOEY MOLLAND

**The Pilgrim**  
PRODUCER: Joey Molland  
Rykodisc 10212

Badfinger bass man returns to the stage with a capably produced album that alternates between forceful rockers and well-sculpted power balladry. No mere "Where are they now?" enterprise, album could win spins for such pungent material as "You Make Me Sick," "All Caught Up," and "The Magic Of Love." Definitely worthy of an investigation by album rockers who program Molland's fondly remembered old

unit.

### JOHN MOONEY

**Testimony**  
PRODUCER: Rob Fraboni  
Domino 001

New Orleans guitarist joins forces with a new label for a typically spirited combo of Crescent City rhythm and deep Delta blues picking. Mooney, one of the most adept and imaginative pickers in his genre, gets great backup from the Meters' George Porter Jr., Dr. John, Ivan Neville, and the Subdudes' Tommy Malone. Lively, well-played entertainment for roots enthusiasts.

### WATERSHED

**The Carpet Cliff**  
PRODUCER: Bruce Helmink  
Palas Records

Columbus, Ohio-based band shows a nice flair for simple pop rockers that reflect influences from virtually every American band through the ages—most evident are Cheap Trick and Georgia Satellites. While not every song is a winner, there are little gems that embed in the listener's memory, such as "Dance With You" and slow-burning "Eyes Of Fire." Contact: P.O. Box 16361, Columbus, Ohio, 43216.

### ORIGINAL SCORE BY BLUE OYSTER CULT

**Bad Channels**  
PRODUCERS: Keith Payson  
Full Moon/Moonstone 12936

Diehard fans of the long-absent classic rock band will revel in two new full-length tunes by the band, as well as 19 instrumental snippets band has composed for the upcoming Paramount Pictures sci-fi film. Although several interesting new metal bands are also premiered, most of them are a mere distraction from BOC's surprisingly powerful score. Album-rock programmers are advised to jump on BOC's "Demon Kiss" pronto.

### DOWNY MILDEW

**An Oncoming Train**  
PRODUCER: Charlie Baldonado  
High Street 10313

Longtime fixture of the L.A. indie circuit casts off for a larger audience via Windham Hill alternative imprint. Group has a charming pop-inflected sound that rises on the dual vocals of Baldonado and Jenny Holder and some sparkling guitar work. Modern rockers may find doo-wopish title track is the ticket for airplay.

### ARTHUR SIEGEL

**Broadway Composer Arthur Siegel Sings Arthur Siegel**  
PRODUCERS: Brian Gari, Jeff Olmsted  
Original Cast 9214

Although he's written for Broadway, Siegel remains best known as an interpreter of rare songs by the masters of Broadway. While admittedly not in the melodic class of Jerome Kern or Richard Rodgers, his melodies are always pleasant and sometimes downright good, such as his most famous songs "Monotonous" and "Love Is A Simple Thing," from "New Faces Of 1952." In one song he admits he's not a Tony Bennett or Frank Sinatra, but he's got the vocal charm that only songwriters who sing their own songs have.

## R & B

### ► YO YO

**Black Pearl**  
PRODUCERS: D.J. Pooh & others  
EastWest Records 92164

Subtlety is hardly Yo Yo's strong suit, but then the topics she tackles demand tough talk. She pulls no punches on tales of black unity, "It's A Long Way Home," or females taking responsibility for themselves on "You Should Have Listened." "Hoes" is a call and response that should inspire discussion between the sexes. Ice Cube's role as executive producer of the project ensures a certain degree of macho toughness that serves Yo Yo well. Uncensored and censored versions available.

### ► MEN AT LARGE

PRODUCERS: Gerald Levert; Marc Gordan; Robert Cunningham; Edwin Nicholas  
EastWest Records 92159

Duo with big hearts and bigger waistlines come up with a blend of R&B with light rap that's reminiscent and as enjoyable as BBD and Color Me Badd. First single, "Use Me," is already high on the Hot R&B Singles chart and there are plenty of likely follow-ups, including the graceful "Would You Like To Dance (With Me)." Levert's hand is all over this, whether it be producing, songwriting, or arranging, and the project is the better for it.

### ► EUGENE WILDE

**How About Tonight**  
PRODUCERS: George Duke; Jon Nettlesbey & Terry Coffey; Shavoni & Buster  
MCA 05682

Crooner is already making quite an impression on radio with title track. Rest of the album doesn't veer far from proven formula of ballads and midtempo cuts spruced up with drum and synth programs. What makes it enjoyable is Wilde's voice, which proves capable of every vocal task put before it.

## JAZZ

### ► CHERYL BENTYNE

**Something Cool**  
PRODUCERS: Mark Isham; Corey Allen  
Columbia 48506

One-fourth of Manhattan Transfer steps out for a solo stint, showcasing her soprano to sultry, sophisticated results. Isham and Allen's smart production surrounds Bentyne's voice with warm instrumentation that makes the whole project as cozy as a loveseat in front of a warm fire. Top cuts are title track, "Lonely House," and "Daydream."

### ► GERRY MULLIGAN

**Re-Birth Of The Cool**  
PRODUCERS: Gerry Mulligan & John Snyder  
GRP 9679

An inspired idea, magnificently pulled off: Mulligan recreates the historic 1949-50 "Birth Of The Cool" sessions with a new cast of (more hard-bopping) players. The terrific young trumpeter Wallace Roney replaces the late Miles Davis, while altoist Phil Woods sits in for original sessioneer Lee Konitz; Mel Torme supplies guest vocals on "Darn That Dream." Nonet performances of such classics as "Move," "Israel," "Moon Dreams," and "Jeru" should reintroduce classic Mulligan-Davis-Gil Evans material to a new crowd.

### NELS CLINE TRIO

**Silencer**  
PRODUCERS: Alex Cline & Jeff Gauthier  
Enja 79678

Longstanding L.A. guitarist Cline, who took a side trip into rock a couple of years ago with short-lived combo Bloc, returns to his jazz-oriented roots with this pleasing combo set. Backed by bassist Mark London Sims and drummer Michael Preussner, Cline's original compositions range from a muted pensiveness to roiling, hard interplaying that sometimes recalls the early Tony Williams' Lifetime with John McLaughlin. Fine for progressive jazz outlets.

## WORLD MUSIC

### ► YOUSOU N'DOUR

**Eyes Open**  
PRODUCER: Youssou N'Dour  
40 Acres And A Mule Musicworks/Columbia 48714

In his debut release for Spike Lee's new Sony imprint, Senegalese savant N'Dour turns in another eclectic, impeccable set destined for world (music chart) domination. Awash in funky horn charts, crackling guitars, and overwhelming percussion, N'Dour is at his most danceworthy with tracks like "Country Boy," "Live Television," "Am Am," and "Marie Madeline." But powerful, evocative vocals

are the heart of his penetrating style—evidence of which can be found in elegant acoustic duets "No More" and "Useless Weapon."

### SIMON SHAHEEN

**Turath**  
PRODUCERS: Bill Laswell & Simon Shaheen  
CMP 3006

Produced by new music impresario Laswell, this Palestinian master of the oud (and sometimes violin) offers a rather traditional set, accompanied by three other Middle Eastern musicians. Worldly listeners will enjoy this well-wrought international excursion, especially the spirited "Longa Farahfaza."

## LATIN

### ► VICENTE FERNANDEZ

**Que De Raro Tiene**  
PRODUCER: Pedro Ramirez  
Sony 80809

Though his son Alejandro shows great promise as a future ranchero stylist, the elder Fernandez is hardly ceding his ranchero crown, as evidenced on this fine, 13-song collage of teary-eyed romantic runes. Like most of Fernandez's other albums, this one contains a slew of radio-riper tracks, including the title track, "Callejera," "Acuerdate De Mi," and the wry, up-tempo lament "La Fiesta."

### ★ CARIBE 2

**Manantial De Amor**  
PRODUCER: Ricardo Eddy Martinez  
Sony 80772

Hispanic radio may find the classy label debut by brother/sister act Judith and William Oviedo a tad too jazzy, but the pair's smart tropi-pop effort is jammed with exciting chord changes and rich vocal harmonies. Straight-ahead pop love song "Ya Es Tarde" is solid leadoff single for radio, but "Como Quiera Yo," "Lo Que Renace En Mi," and "El Reflejo De Mi Ser" offer spicy alternatives for more progressive outlets.

## COUNTRY

### NEAL MCCOY

**Where Forever Begins**  
PRODUCER: James Stroud  
Atlantic 82396

McCoy's skills as a dynamic live performer have never quite been transferred to record; but this isn't a bad start. His high-intensity, slightly Haggardesque vocals shine on "Palm Of My Hand," "A Little Bit Of Time," "Mountains On The Moon," and the title cut.

## CLASSICAL

★ **BRAHMS: VARIATIONS & FUGUE ON A THEME BY HANDEL; PIANO PIECES, OP. 118; RHAPSODIES, OP. 79**

Emanuel Ax, Piano  
Sony Classical SK 48046

The "Handel Variations" tells it all: Ax's deceptively simple eloquence in stating and developing a melody (in reality, sophistication of a high order), and the easy summoning of imposing technical resources. He delivers this attractive mix with unflinching tonal warmth. The same attributes distinguish the other performances here.

### 1492—MUSIC FROM THE AGE OF DISCOVERY

The Waverly Consort, Jaffee  
EMI Classics CDC 7 54506

One of the more interesting recent collections expected to benefit from festivities marking the date's 500th anniversary. Mostly Spanish and of uncertain authorship, the material deals with travel, religion, royalty, and romance in melody that reflects Moorish influence. Period instruments, of course, but treated with more freedom than is usually the case. Particularly beguiling are the slinky sounds of the oud.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

**Image Bows Laser  
Karaoke Series . . . . . 54**  
**MPAA Raids Pirate Lab  
In Yonkers . . . . . 54**  
**Rentrak Adds CD-ROM  
To Repertoire . . . . . 55**

## LIVE Calling On 'Terminator 2' Again Massive Push Includes Tie With 1st Title

BY PAUL VERNA

NEW YORK—When he said, "I'll be back," he meant, "I'll be back as a sell-through title after I sell 714 million units in the rental market."

And so "Terminator 2: Judgment Day" will make an encore appearance on videocassette when LIVE Home Video releases the sell-through-repriced title to stores Aug. 5 amid a swirl of special promotions, tie-ins, and publicity generated by the film's multiple victories at the recent MTV Movie Awards.

In a rare case of synergy between two competing suppliers, LIVE will release two-packs of "T-2" and the original "Terminator," which is on Hemdale Home Video. While "T-2" will carry a suggested retail tag of \$19.98 as a stand-alone piece, the two-pack will be offered at \$29.98.

Hemdale retains rights to the original, which is still available separately at a sell-through price.

LIVE senior VP of sales Stuart Snyder says of the agreement with Hemdale: "We're basically picking up finished goods after duplication for an agreed-upon price."

He notes that LIVE expects to sell some 2 million units of "T-2" between its Aug. 5 release date and the end of the fourth quarter. He declines to provide a breakdown between units sold as stand-alones, in the two-pack with "Terminator," or in a special gift pack featuring a making-of cassette, a collector's booklet, and a letter from director James Cameron. This lavish set, featuring a hologram cover, will retail for \$59.98 beginning Oct. 28.

The rerelease of "T-2" will be accompanied by a multimillion-dollar marketing campaign comprising tie-ins with the Subway fast-food chain and Nintendo as well as massive radio, TV, and print buys.

The Subway promotion is an extension of a "T-2 Meal Deal" drive launched with the theatrical release of the blockbuster film. According to a LIVE press release, 7,000 Subway outlets throughout the U.S. and Canada will participate in the promotion. The Nintendo agreement involves the computer game company's "Super T-2" game.

*With this plan, we are continuing our strong support of sell-through product*

LIVE Home Video VP of marketing Lauren Becker says, "With this extensive marketing plan, we are continuing our strong support of sell-through product. The 'T-2' sweep at the recent MTV Movie Awards is just one indication that viewers will be anxiously waiting to own a copy of 'T-2.'"

The "Terminator" sequel garnered six awards at the MTV ceremony, including best film and best-female and best-male-performance honors for its stars, Linda Hamilton and Arnold Schwarzenegger.

"T-2"—which grossed approximately \$210 million at the box office domestically and more than \$500 million worldwide—is the first blockbuster sell-through title that LIVE is working under its recently signed, three-year distribution agreement with WEA Corp., which took effect June 1 (Billboard, May 23).

LIVE is the latest supplier to throw its lot into the sell-through arena this year, which is already crowded with such titles as Columbia TriStar's "Hook," Disney's "The

Great Mouse Detective," HBO's "Rock-A-Doodle," Paramount's "Wayne's World," MGM/UA's 50th anniversary edition of "Casablanca," and FoxVideo's animated environmental feature, "FernGully: The Last Rainforest."

While Snyder acknowledges the difficulty of standing out in a crowded field, he says "T-2" won't have any direct competition. "The sell-through market is crowded this year, but more so on the children's level," he says. "The only other title that's been announced that has close to same demographic as 'T-2' is 'Wayne's World,' and I think they complement each other very well."

However, distribution executives speculate that Warner Home Video is targeting two of its likely action-adventure blockbusters, "Lethal Weapon 3" and "Batman Returns," for November sell-through release.

## HBO Pacts With Savoy For Rights To Film Product

NEW YORK—Home Box Office has signed a distribution deal with newly formed film distribution company Savoy Pictures Entertainment that will give HBO home video, cable TV, and pay-per-view rights to all motion pictures released by Savoy, according to an HBO statement.

The four-year agreement—which covers the U.S. and Canada—calls for the release of approximately 12 titles per year with an average budget of \$20 million apiece. These films will appear on the HBO/Savoy label when they are released to the home video market beginning in late 1993 or early 1994, according to HBO Video president Eric Kessler.

Launched three months ago, Savoy is the distribution entity

formed by former Columbia Pictures Entertainment executives Victor A. Kaufman and Lewis J. Korman. The pact with HBO was announced by Kaufman, Korman, and Steve Scheffer, executive VP of film programming, home video, for HBO.

Kaufman says, "The agreement is an integral part of the production financing for our movies. HBO will be actively involved with Savoy in the acquisition, marketing, and distribution of the films through the theatrical, home video, and pay-television windows." He adds that Savoy will hire a marketing and distribution staff dedicated to the venture.

Korman says a goal of the arrangement "is to provide a plat-

(Continued on page 49)

## Par Has Profitable 2nd, Despite Vid Dip

BY DON JEFFREY

NEW YORK—Although Paramount's entertainment division reports a profit in this year's fiscal second quarter after a loss last year, its home video unit's revenues and profits were below last year's, when "Ghost" was its blockbuster title.

The New York-based entertainment and publishing company does not break out figures for Paramount Home Video but says that "home video operations posted lower results" because income from "The Naked Gun 2½: The Smell Of Fear" and "Ghost" in foreign markets and from "Dead Again" in domestic markets "did not match the outstanding domestic performance of 'Ghost' in the same year-earlier period."

Paramount's entertainment revenues—which come from home video, motion pictures, television, and music publishing—rose 6.3% to \$635.6 million in the three months that ended April 30 from \$597.8 million in the prior-year period.

Operating income from entertainment was \$91.7 million, compared with a loss of \$40.6 million in last year's second quarter. In 1991, Paramount took a \$35.4 million after-tax charge for writedowns on movies and TV development and for costs of a reorganization that saw the departure of Frank Mancuso as studio chief and the hiring of Brandon Tartikoff as his successor.

Margo Vignola, a securities analyst with Salomon Brothers, says of the company's second-quarter performance: "They did just fine."

Vignola adds that home video results for the rest of this fiscal year should be strong. Paramount released the rental-priced home video of "The Addams Family" on June 18 and plans to ship "Star Trek VI" for the rental market

on July 1. "Wayne's World" is to be released at the sell-through price of \$24.95 on Aug. 12.

Despite the lower numbers from home video, entertainment revenues and profits in the second quarter rose on the success of "Wayne's World," which has grossed more than \$115 million at the box office in the U.S. And Vignola notes that the movie is a "hit

that didn't cost much to make."

In the third quarter so far, Paramount has scored with "Patriot Games," which grossed \$22.3 million in box-office receipts in just five days. The studio's next movie is "Boomerang" with Eddie Murphy, due to open July 1.

Paramount also operates a music (Continued on page 49)



'Cradle' Will Rock Into Video Stores. Rebecca DeMornay, left, and Annabella Sciorra in a scene from Hollywood Pictures Home Video's "The Hand That Rocks The Cradle." The rental-priced title will be available July 8. The film grossed \$85 million in its theatrical run.

## THEY'RE WILD AND WOOD KNAPP'S GOT 'EM!

Presenting award-winning children's stories on video: Maurice Sendak's all-time classic *Where the Wild Things Are*, *Madeline's Rescue* - starring every little girl's favorite heroine - and the ever popular *Mike Mulligan and his Steam Shovel*, along with five other beloved stories produced by Children's Circle.®

Order the first eight in this ongoing series now!



Wood Knapp Video  
5900 Wilshire Blvd.  
Los Angeles, CA 90036  
(800)521-2666

## Hollywood Service Gives Video Delivery A Run

**H**OME DELIVERY: The idea has always seemed attractive: Deliver videos like pizzas. However, one problem is that videos, unlike pizzas, have to be returned. One solution is to have videos delivered and picked up by delivery people already in the neighborhood.

This sort of thinking is the impetus behind a month-old service by **Pink Dot**, a store located in West Hollywood, Calif.

Pink Dot shift manager **Brian Johnson** says the combination convenience-store and delicatessen is hoping customers will order videos with their sandwiches and six-packs.

Stocking 90 new releases, few more than

five titles deep, Pink Dot's "Videos On Wheels" charges \$3.95 for three nights. "We hope to add other services—laundry and prescriptions," he says.

One other key to success is in maintaining a carefully circumscribed delivery zone, Johnson says. "Our drivers have pretty strict orders as to the boundary," he says.

In Vancouver, British Columbia, Canada, 102-store 24-Hr. Video has discontinued home delivery, says buyer **Sean Marshall**. "Home delivery has been tried by every independent you can think of over a great many years. It always fizzles out," he says. "In Edmonton, we hired a service to do the delivery and pickup for us. That's the last place we tried it."

However, the concept works if the demographics are right. Like the name implies, **The Video Stork** offers home delivery and pickup. In Boulder, Colo., **Todd Dick**, manager, says the success of the operation rests on population density and a \$1.50 charge for pickups. "We're a university town, so there are a lot of students who can't always get down to the store," he says.

Video Stork also gets a decent price. It charges \$3.50 for the first video, then \$1.99 each tape thereafter. There is no limit, but rental is for one night, so few people rent more than one title at a time.

**UNLIMITED PLAY:** It's easy to become tongue-tied in explaining the Vutrac videocassette being tested in Canada by **Dickson Video Systems**. That's why the company has a consumer kit including a video recording that spells it out.

For the first hour of a movie, the viewer can fast forward, replay, stop, or start again on any VCR. However, after the initial 60 minutes, the viewer is limited to rewinding and playback just in the latter portion of the movie. The point of Vutrac is that an entire movie can be viewed only once; then the tape locks and has to be returned to the store to be unlocked for the next viewing.

Entirely different is the Showcase

from **Rank Retail Services America**, now conducting an ever widening test with **Columbia Tri-Star Home Video** product. The showcase, tested a year ago in Northern California, is set to play 25 times and then self-erase.

Initially it was thought dealers would charge for the multiple plays, but this idea did not work out. In current tests in Texas and Minnesota, "the stores just look at the number of plays, they don't try to charge for them," a source close to the secret tests says.

Typically, stores find a Showcase title rents 21 times, with about four plays given away. Industry statistics predict a video is

watched 1.1 times per rental. "It's never even as much as 1.5 times," the source states. "So we are within the parameters of what research has indicated."

Retailers like the Showcase because under the system movies cost \$29.70 instead of \$64 or more. Studios are intrigued because there is a limit to the amount of revenue a tape can generate, after which a store has to order a new copy. The studio shares in each initial sale, so there is an incremental factor that keeps pace with movie popularity, the source explains.

"At least with Showcase, the consumer can play it again, if he or she wants to. We have had a lot of consumer reaction to the Showcase," the source says. "We think that this will be the challenge for Vutrac, that it simply doesn't play again in its entirety."

**PIRACY PUSH:** Locations in the Upper Midwest were included in the latest anti-piracy actions by the **Motion Picture Assn. of America** task force, with seizures in Michigan and Pennsylvania (see related story, page 54).

In Detroit, stores hit were **Diamond Video**, 19331 Schoolcraft, and **Metro Video**, 15112 Plymouth Rd. Also, **Taylor Supersvideo**, 25211 Van Born Rd., Taylor, Mich.

One store with the familiar name of a leading franchise company is included in the action around Pennsylvania—**West Coast Video**, 9th & Booth, Chester, Pa. Two other Philadelphia raids involved **Jamal Abuli**, a street vendor at 1241 2nd Ave., and **Family Video IV**, a store at 8733 Frankford St.

In Florida, three **Movie Scene** outlets were raided, **Movie Scene Of DeBary**, 4 No. Highway 17, DeBary; 1382 Howland, Deltona; and 1235C Providence Blvd., also Deltona.

Other Florida raids were at **USA Video**, 1079 N. Courtenay Parkway, Merritt Island; **Hi Top Video**, 4690 NW 183rd St., Miami; and two **Okeechobee** stores, **Video By George**, 203

(Continued on next page)

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	10	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
2	4	3	THE SILENCE OF THE LAMBS	Orion Pictures Orion Home Video 8767	Jodie Foster Anthony Hopkins	1991	R	19.98
3	2	13	FIEVEL GOES WEST ◊	Amblin Entertainment MCA/Universal Home Video 81067	Animated	1991	G	24.95
4	5	4	ALIEN/ALIENS TRIPLE PACK	FoxVideo 5598	Sigourney Weaver	1992	R	39.98
5	3	33	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
6	8	7	MADONNA: TRUTH OR DARE	Live Home Video 69021	Madonna	1991	R	19.98
7	7	5	PLAYBOY PLAYMATE OF THE YEAR 1992	Playboy Home Video Uni Dist. Corp. PBV0707	Corinna Harney	1992	NR	19.95
8	9	5	PLAYBOY'S EROTIC FANTASIES	Playboy Home Video Uni Dist. Corp. PBV0712	Various Artists	1992	NR	19.95
9	10	59	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
10	6	17	QUEEN: WE WILL ROCK YOU	MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	1992	NR	14.98
11	14	32	1992 PLAYBOY VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. TBV0702	Various Artists	1991	NR	19.98
12	11	5	PLAYBOY PLAYMATE REVIEW '92	Playboy Home Video Uni Dist. Corp. PBV0708	Various Artists	1992	NR	19.95
13	12	28	CHERFITNESS: A NEW ATTITUDE	CBS/Fox Video FoxVideo 2576	Cher	1991	NR	19.98
14	13	19	PENTHOUSE: SATIN AND LACE	Penthouse Video A*Vision Entertainment 50291-3	Various Artists	1992	NR	19.98
15	15	13	SATURDAY NIGHT LIVE: WAYNE'S WORLD	Broadway Video Starmaker Ent. Inc. 660001	Mike Myers Dana Carvey	1992	NR	14.95
16	23	2	MORRISSEY: LIVE IN DALLAS	Warner Reprise Video 3-38305	Morrissey	1992	NR	19.98
17	20	17	PLAYBOY: SEXY LINGERIE IV	Playboy Home Video Uni Dist. Corp. 0705	Various Artists	1992	NR	19.95
18	21	3	THE DOORS	Carolco Home Video Live Home Video 68956	Val Kilmer Meg Ryan	1991	R	19.98
19	25	15	ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
20	19	42	SINGIN' IN THE RAIN (40TH ANNIV.)	MGM/UA Home Video 202539	Gene Kelly Debbie Reynolds	1952	G	19.98
21	17	6	ZZ TOP: GREATEST HITS	Warner Reprise Video 38299	ZZ Top	1992	NR	19.95
22	16	11	MOTLEY CRUE: DECADE OF DECADENCE '81-'91	Elektra Entertainment 40129	Motley Crue	1992	NR	19.98
23	22	9	MICHAEL BOLTON: SOUL AND PASSION ●	SMV Enterprises 19V-49122	Michael Bolton	1992	NR	19.98
24	18	13	TINY TOON ADVENTURES: HOW I SPENT MY VACATION	Amblin Entertainment Warner Home Video 12290	Animated	1991	NR	19.98
25	24	39	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	Animated	1991	G	24.99
26	27	32	PENTHOUSE: PASSPORT TO PARADISE/HAWAII	Penthouse Video A*Vision Entertainment 50288-3	Various Artists	1991	NR	19.98
27	32	3	DANCE! WORKOUT WITH BARBIE	Buena Vista Home Video 1361	Animated	1991	NR	19.99
28	26	6	THE JUDDS: THEIR FINAL CONCERT	MPI Home Video 6351	The Judds	1992	NR	19.98
29	35	14	MONTY PYTHON AND THE HOLY GRAIL	Columbia TriStar Home Video 92253	John Cleese Graham Chapman	1974	PG	19.95
30	29	32	PENTHOUSE: 1991 PET OF THE YEAR PLAYOFF	Penthouse Video A*Vision Entertainment 50290-3	Various Artists	1991	NR	19.98
31	<b>NEW ►</b>		BEASTIE BOYS: THE SKILLS TO PAY THE BILLS	Capitol Video	Beastie Boys	1992	NR	14.98
32	36	2	THIS IS SPINAL TAP	New Line Cinema Columbia TriStar Home Video 75723	Christopher Guest Michael McKean	1984	NR	14.95
33	37	89	THREE TENORS IN CONCERT ▲ 3	PolyGram Video 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
34	28	2	ANNIE LENNOX: DIVA	6 West Home Video 15719-3	Annie Lennox	1992	NR	14.98
35	<b>NEW ►</b>		MARIAH CAREY: UNPLUGGED + 3	SMV Enterprises 19V49133	Mariah Carey	1992	NR	19.98
36	31	16	PLAYBOY VIDEO CENTERFOLD: PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. 0704	Pamela Anderson	1992	NR	19.95
37	<b>NEW ►</b>		SLAUGHTER: THE WILD LIFE HOME VIDEO	Capitol Video 25052	Slaughter	1992	NR	19.98
38	38	18	GOODFELLAS	Warner Bros. Inc. Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
39	39	89	STAR TREK IV: THE VOYAGE HOME (DIRECTORS' SERIES)	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
40	33	13	NEW JACK CITY	Warner Bros. Inc. Warner Home Video 12073	Wesley Snipes Ice-T	1991	R	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

**HBO PACTS**

*(Continued from page 47)*

form for creative freedom." The deal will "enable us to establish long-term relationships with talented film makers who are eager to achieve their creative vision without interference," he adds.

Commenting on the deal, Scheffer says, "Our strategy at HBO has always been the acquisition of 'A' titles for home video and pay television. The output deal with Savoy enables us to further realize this strategy."

While no specifics are available on the nature of the projects to be released by HBO/Savoy, Kessler says a variety of genres will be covered. "Obviously, we're looking for quality product with commercial appeal," he says.

PAUL VERNA

**P'MOUNT PROFITS**

*(Continued from page 47)*

publishing company, Famous Music, but its results are not broken out.

The company, meanwhile, controls in its coffers \$1.8 billion in cash and short-term securities that it says will be used for acquisitions. A record company is a possible target.

Overall, Paramount reports a net profit of \$28.3 million in the second quarter on revenues of \$927.9 million, compared with a net loss of \$55 million on revenues of \$868.1 million a year earlier.

On the day the results were announced, Paramount's stock fell 87.5 cents a share in New York Stock Exchange trading and closed at \$45.375.

Its 52-week price high is \$48.75.

**STORE MONITOR**

*(Continued from page 48)*

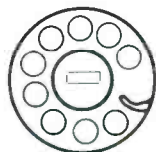
W. South Park, and Taylor Creek Video, 1925 Highway 441.

Among New Jersey raids were Nelson Contreras, allegedly operating a lab at 8223 30th St., Union City; Semsebs Video, 77 Ocean Ave., Jersey City; Video Hamilton, 111 Coles St., Jersey City; and Palermo Video, 4511 New York Ave., Union. In New York City, one Bronx store was hit, C&C Video, 2268 Grand Concourse.

Other raids were at a residence, Francis E. West, 128 State St., Rutland, Vt.; Stansbury Music & Video, 2031 Merritt Blvd., Dundalk, Md.; two South San Francisco stores, Grand Video, 421 Grand Ave., and Video Corner, 1124 Mission Rd. Also, U.N. Video, 227 W. Carson St., Carson, Calif.

**TOUCH That DIAL!**

Get fast results with ACTION-MART, the Billboard Classified.



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

FOX VIDEO

THE ELVIS PRESLEY COLLECTION

1992

**ELVIS SIGHTED AT VIDEO STORES NATIONWIDE**

**EXCLUSIVE! AS 15TH ANNIVERSARY APPROACHES!**

**New Low Price of \$14.98 Each**

Spend Eleven Nights With **ELVIS!**

- Love Me Tender # 1172
- Blue Hawaii # 2001
- Fun in Acapulco # 2002
- G.I. Blues # 2203
- Wild in The Country # 1174
- King Creole # 2005
- Tickle Me # 7337
- Roustabout # 2007
- Girls! Girls! Girls! # 2004
- Paradise, Hawaiian Style # 2006
- Flaming Star # 1173

**Elvis**  
24 Piece Pre-Pack # 5687  
(Includes 4 Blue Hawaii and 2 each of other titles)  
48 Piece Floor Display  
also available #5688

**New Packaging!**



Dealer Order Date: **July 7, 1992** Street Date: **July 30, 1992**



**ELVIS!**  
A Movie Musical Celebration

- In-store use
- Promoted to millions of loyal classic movie fans in July on AMC.

**AMERICAN MOVIE CLASSICS**  
Exclusive consumer mail-in offer

©1992 The CBS/Fox Company. All Rights Reserved. CBS™ is a trademark of CBS Inc. used under license. Fox™ and FoxVideo™ and their logos are trademarks of Twentieth Century Fox Film Corporation. American Movie Classics is a service mark of American Movie Classics Company. ©1992 American Movie Classics Company.

Billboard  
 Billboard  
 Billboard  
 Billboard  
 Billboard  
 Billboard



DUPLICATION  
 DUPLICATION  
 DUPLICATION  
 DUPLICATION  
 DUPLICATION

Only Billboard delivers the REAL decision makers involved in duplication products and services. Billboard's Tape Duplication Spotlight examines the duplication decision making process at the source: record labels and home and music video companies. Reach Billboard's 200,000+ readers worldwide and watch your ad response multiply!

**ISSUE DATE: JULY 25**

**AD CLOSE: JUNE 30**

NY: Ken Karp 212-536-5017  
 LA: Gary Nuell 310-859-5369  
 Nashville: Lee Ann Pack  
 615-321-4294  
 Europe: Christine Chinetti  
 -44-71-323-6686

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★★ NO. 1 ★★★				
1	1	3	JFK	Warner Bros. Inc. Warner Home Video 12306	Kevin Costner	1991	R
2	11	2	FATHER OF THE BRIDE	Touchstone Pictures Touchstone Home Video 1335	Steve Martin	1991	PG-13
3	8	2	MY GIRL	Columbia TriStar Home Video 50993-5	Macaulay Culkin Anna Chlumsky	1991	PG
4	2	6	FRANKIE & JOHNNY	Paramount Pictures Paramount Home Video 32222	Al Pacino Michelle Pfeiffer	1991	R
5	<b>NEW ▶</b>		CAPE FEAR	Amblin Entertainment MCA/Universal Home Video 81105	Robert De Niro Nick Nolte	1991	R
6	3	8	THE LAST BOY SCOUT	Warner Bros. Inc. Warner Home Video 12217	Bruce Willis Damon Wayans	1991	R
7	5	4	THE BUTCHER'S WIFE	Paramount Pictures Paramount Home Video 32312	Demi Moore Jeff Daniels	1991	R
8	13	2	FOR THE BOYS	FoxVideo 5595	Bette Midler James Caan	1991	R
9	4	12	THE FISHER KING	Columbia TriStar Home Video 70613	Robin Williams Jeff Bridges	1991	R
10	6	5	FREEJACK	Morgan Creek Productions Inc. Warner Home Video 12328	Emilio Estevez Mick Jagger	1991	R
11	7	7	LITTLE MAN TATE	Orion Pictures Orion Home Video 8778	Jodie Foster Adam Hann-Byrd	1991	PG
12	9	10	DECEIVED	Touchstone Pictures Touchstone Home Video 1306	Goldie Hawn John Heard	1991	PG-13
13	10	5	THE COMMITMENTS	FoxVideo 1906	Robert Arkins Michael Aherne	1991	R
14	12	4	HIGHLANDER 2: THE QUICKENING	Columbia TriStar Home Video 91493	Christopher Lambert Sean Connery	1991	R
15	16	10	CURLEY SUE	Warner Bros. Inc. Warner Home Video 12218	Alisan Porter Jim Belushi	1991	PG
16	15	10	RICOCHET	Silver Pictures HBO Video 90683	Denzel Washington John Lithgow	1991	R
17	18	7	THE PEOPLE UNDER THE STAIRS♦	Universal City Studios MCA/Universal Home Video 81136	Brandon Adams Everett McGill	1991	R
18	14	13	BOYZ N THE HOOD	Columbia TriStar Home Video 50813	Ice Cube Cuba Gooding, Jr.	1991	R
19	19	3	COMPANY BUSINESS	MGM/UA Home Video 902356	Gene Hackman Mikhail Baryshnikov	1991	PG-13
20	17	13	DEAD AGAIN	Paramount Pictures Paramount Home Video 32057	Kenneth Branagh Emma Thompson	1991	R
21	20	7	MY OWN PRIVATE IDAHO	New Line Home Video Columbia TriStar Home Video 75403	River Phoenix Keanu Reeves	1991	R
22	25	5	AT PLAY IN THE FIELDS OF THE LORD	The Saul Zaentz Company MCA/Universal Home Video 81246	Tom Berenger John Lithgow	1991	R
23	21	11	SHATTERED	MGM/UA Home Video 902357	Tom Berenger Greta Scacchi	1991	R
24	33	3	CITY OF HOPE	SVS/Triumph Columbia TriStar Home Video 92053	Tony Lo Bianco Vincent Spano	1991	R
25	22	4	HOMICIDE	Columbia TriStar Home Video 91443	Joe Mantegna	1991	R
26	23	13	THE DOCTOR	Touchstone Pictures Touchstone Home Video 1257	William Hurt Christine Lahti	1991	PG-13
27	29	5	HOUSE PARTY 2	New Line Home Video Columbia TriStar Home Video 75383	Kid 'N Play	1991	R
28	28	2	THE INDIAN RUNNER	MGM/UA Home Video 902518	David Morse Viggo Mortensen	1992	R
29	31	9	NECESSARY ROUGHNESS	Paramount Pictures Paramount Home Video 32597	Scott Bakula	1991	R
30	30	8	INSIDE OUT	Playboy Home Video Uni Dist. Corp. 0706	Various Artists	1991	NR
31	32	11	RAMBLING ROSE	Live Home Video 69000	Laura Dern Diane Ladd	1991	R
32	27	12	OTHER PEOPLE'S MONEY	Warner Bros. Inc. Warner Home Video 12223	Danny DeVito Penelope Ann Miller	1991	R
33	26	11	THE SUPER	FoxVideo 1872	Joe Pesci Ruben Blades	1991	R
34	24	23	THELMA & LOUISE	MGM/UA Home Video 902355	Susan Sarandon Geena Davis	1991	R
35	35	3	STRICTLY BUSINESS	Warner Bros. Inc. Warner Home Video 12303	Tommy Davidson	1991	PG-13
36	37	5	YEAR OF THE GUN	Columbia TriStar Home Video 91453	Andrew McCarthy Sharon Stone	1991	R
37	<b>NEW ▶</b>		INSIDE OUT 2	Playboy Home Video Uni Dist. Corp. PBV0710	Various Artists	1992	NR
38	<b>NEW ▶</b>		TRULY, MADLY, DEEPLY	Touchstone Pictures Touchstone Home Video 1353	Alan Rickman	1991	PG-13
39	34	10	BILLY BATHGATE	Touchstone Pictures Touchstone Home Video 1337	Dustin Hoffman Nicole Kidman	1991	R
40	38	3	MEETING VENUS	Warner Bros. Inc. Warner Home Video 12309	Glenn Close	1991	PG-13

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

## Streisand's 'Prince Of Tides' Laserdisc Getting Criterion's Royal Treatment

BY CHRIS MCGOWAN

LOS ANGELES—When Voyager Co. launches a Criterion Collection special laserdisc edition of Barbra Streisand's "The Prince Of Tides" July 29, it will be the first time the label will give the "Criterion treatment" to a female director.

Beginning in 1984, Voyager has released deluxe versions of dozens of classic American and foreign films—from "Citizen Kane" to "The Seven Samurai"—through its Criterion Collection line, as well as such recent popular releases as "Ghostbusters" and "The Princess Bride."

Criterion licenses many of its titles from the major studios, which also often release "regular" laserdisc ver-

sions of the films themselves (typically without supplementary materials).

The widescreen \$99.95 Criterion edition of "Prince Of Tides" will be released day-and-date with the Columbia TriStar Home Video cassette edition, according to Paul Norman, co-producer of the Voyager laser version.

Earlier this year, Voyager also bowed deluxe laser versions of Columbia TriStar's "The Fisher King" and "Boyz N The Hood" simultaneously with their tape releases (Billboard, Jan. 11).

The Criterion "Tides" package will include an audio commentary about the film by Streisand on one of the disc's analog tracks. Also included as

supplementary material will be deleted scenes, alternate cuts of key scenes, a "making of" featurette, a rehearsal video, a children's audition video, makeup tests, production stills, and the movie's trailer.

One or two sides of the title will be in the CAV format, which allows frame-by-frame viewing.

"The wealth of materials generated during production will be presented in a major overview of the production process," says Norman. These will reveal "the complex choices negotiated by the director in taking the film from the page to the screen."

Norman adds that Streisand's running audio commentary is "unbelievable. She spent three years working on the film, and there is so much attention to detail. There is a story for every scene."

## NEWSLINE

### MPI Appeals Court's Decision In 'R-Rated' Suit Against MPAA

Chicago's MPI Home Video has filed a request with the U.S. District Court for the District Of Columbia to reconsider its recent ruling that dismissed MPI's action against the Motion Picture Assn. of America to cancel the "R" rating. The company has also asked the court's leave to file an amended complaint. At the same time, MPI is filing a petition of cancellation in the U.S. Patent and Trademark Office before the Trademark Trial and Appeal Board to cancel all of the MPAA's certification marks for the "R" rating. The petition charges the MPAA refused to certify and continues to refuse to certify MPI's "Henry, Portrait Of A Serial Killer" with an "R" rating. In 1990, the MPAA certified that film with an "X" rating. MPI claims that film is no more violent than films the MPAA has certified with an "R" rating.

### NAVD Sets Up Scholarship Grant

The National Assn. of Video Distributors has established its first grant to the Video Software Dealers Assn.'s Scholarship Foundation, in the amount of \$6,000. Participating NAVD members include Artec, Baker & Taylor, Bellevue Home Entertainment, Best Video, Big State, Commtron, ETD, Flash Electronics, Hato Rey Distributors, Ingram, Major Video Concepts, MS, Shannock, Sight & Sound, Star Video, Vicom, Video One Canada, VPD, WaxWorks/VideoWorks, and ZBS Industries.

### Vid Suppliers Get Out The Vote

Several home video suppliers will be placing voter registration public-service announcements on the beginning of selected new releases for the months of August and September. Among participating software companies are Academy Entertainment, Buena Vista Home Video, Best Film and Video, Columbia TriStar Home Video, Hemdale Home Video, LIVE Home Video, MGM/UA Home Video, New Line Home Video, Prism Entertainment, Turner Home Entertainment, and Vidmark Entertainment. The PSAs will feature Martin Sheen, Morgan Fairchild, Orville Redenbacher, and Spiderman urging viewers to register to vote as well as encouraging them to go to local participating video stores for more information.

### A&E Launches Complete Churchill Set

A&E Home Video, a division of the Arts & Entertainment cable network, will release "The Complete Churchill," a four-videocassette collector's edition boxed set on the legendary wartime British prime minister. The documentary—written by Churchill biographer Martin Gilber—was first aired on A&E. At a suggested retail price of \$59.95, the video collection will pre-book Sept. 9 and hit store shelves Sept. 24.

### DeMaeyer Forms Vid Consulting Firm

Bowling Green Associates has been formed as a professional consulting firm to the home video industry offering services in the area of market analysis, feasibility studies, program development, manufacturing, direct-response programs, sponsorship, etc. Based in Oak Ridge, N.J., the managing partner is Thomas DeMaeyer, who has been with Bell & Howell and was president/CEO of VCA Teletronics.

## BILLBOARD'S BIG 6 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business to business directory jampacked with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for US & Intl' talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.

**For fastest service call 1-800-344-7119, in NJ 1-908-363-4156**

Mail completed coupon to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701

Name \_\_\_\_\_ Company \_\_\_\_\_

Address \_\_\_\_\_

Signature \_\_\_\_\_

Check for \$ \_\_\_\_\_ enclosed. Charge:  Visa  MC  AMX

Card # \_\_\_\_\_ Exp Date \_\_\_\_\_

Please add \$3 per directory for S&H, add \$8 for international orders. BDP5314

Add applicable sales tax in NY, NJ, CA, TN, MA, IL & DC.

#copies Amount

\_\_\_\_\_ 1992 International Buyer's Guide (8044-7) \$75

\_\_\_\_\_ 1992 International Talent & Touring Directory (8042-0) \$67

\_\_\_\_\_ 1992 Record Retailing Directory (8052-8) \$99

\_\_\_\_\_ 1992 International Tape/Disc Directory (8053-6) \$35

\_\_\_\_\_ 1992 Country Music Sourcebook (8054-4) \$40

\_\_\_\_\_ 1992 International Recording Equipment & Studio Directory (8043-9) \$37

Billboard.

FOR WEEK ENDING JUNE 27, 1992

## Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>★ ★ NO. 1 ★ ★</b>					<b>★ ★ NO. 1 ★ ★</b>				
1	1	33	<b>MAGIC JOHNSON: ALWAYS SHOWTIME</b> FoxVideo (CBS/Fox) 3189	19.98	1	1	25	<b>CHERFITNESS: A NEW ATTITUDE</b> FoxVideo (CBS/Fox) 2576	19.98
2	2	33	<b>LARRY BIRD: A BASKETBALL LEGEND</b> FoxVideo (CBS/Fox) 3191	19.98	2	5	31	<b>JANE FONDA'S LOWER BODY SOLUTION</b> Warner Home Video 655	19.97
3	3	7	<b>WRESTLEMANIA VIII</b> Coliseum Video 102	59.95	3	2	95	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES</b> ♦ Warner Home Video 616	19.98
4	5	272	<b>BOB MANN'S COMPLETE AUTOMATIC GOLF METHOD</b> ♦ VidAmerica VA 39	19.98	4	3	285	<b>CALLANETICS</b> ♦ MCA/Universal Home Video 80429	24.95
5	10	17	<b>NFC 1991 VIDEO YEARBOOK</b> PolyGram Video M102833	19.98	5	4	21	<b>BUNS OF STEEL 3: BUNS AND MORE</b> The Maier Group 131	9.95
6	7	138	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ♦ FoxVideo (CBS/Fox) 2173	19.98	6	7	15	<b>CORY EVERSON'S STEP N' TIME</b> KVC Entertainment 60005	19.95
7	6	69	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98	7	6	61	<b>BUNS OF STEEL WITH GREG SMITHEY</b> The Maier Group	14.95
8	20	56	<b>SPORTS BLOOPER AWARDS</b> ESPN Home Video 850314	9.95	8	15	13	<b>DENISE AUSTIN'S STEP WORKOUT</b> Parade Video 81	19.98
9	13	5	<b>TRIUMPH ON TOBACCO ROAD</b> FoxVideo (CBS/Fox) 5552	19.98	9	9	9	<b>ABS OF STEEL</b> The Maier Group	9.99
10	18	26	<b>SUPER SLAMS OF THE NBA</b> FoxVideo (CBS/Fox) 3244	14.98	10	8	9	<b>ABS OF STEEL 2</b> The Maier Group	9.99
11	9	26	<b>MAGIC JOHNSON: PUT MAGIC IN YOUR GAME</b> FoxVideo (CBS/Fox)	9.98	11	19	3	<b>DANCE! WORKOUT WITH BARBIE</b> Buena Vista Home Video 1361	19.99
12	RE-ENTRY		<b>NBA COMIC RELIEF</b> FoxVideo (CBS/Fox) 3000	24.98	12	12	139	<b>BEGINNING CALLANETICS</b> ♦ MCA/Universal Home Video 80892	24.95
13	8	5	<b>THE OFFICIAL 1992 NCAA CHAMPIONSHIP VIDEO</b> PolyGram Video 5577	19.98	13	10	36	<b>BUNS OF STEEL 2: STEP WORKOUT</b> The Maier Group TMG116	9.99
14	4	23	<b>BO KNOWS BO: THE BO JACKSON STORY</b> FoxVideo (CBS/Fox) 3394	19.98	14	20	139	<b>SUPER CALLANETICS</b> ♦ MCA/Universal Home Video 80809	24.95
15	19	7	<b>NBA SUPERSTARS 2</b> FoxVideo (CBS/Fox) 5558	16.98	15	11	180	<b>KATHY SMITH'S FAT-BURNING WORKOUT</b> ♦ FoxVideo (Media) FH1059	19.98
16	RE-ENTRY		<b>LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 1</b> Paramount Home Video 12623	19.95	16	14	31	<b>QUICK CALLANETICS-HIPS AND BEHIND</b> ♦ MCA/Universal Home Video 81063	14.95
17	11	7	<b>ONE SHINING MOMENT</b> FoxVideo (CBS/Fox) 5551	9.98	17	RE-ENTRY		<b>JANE FONDA'S EASY GOING WORKOUT</b> ♦ Warner Home Video 058	29.98
18	15	5	<b>THE MAKING OF MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 3378	9.98	18	16	37	<b>QUICK CALLANETICS-STOMACH</b> ♦ MCA/Universal Home Video 81062	14.95
19	14	105	<b>CHAMPIONS FOREVER</b> ♦ J2 Communications J2-0047	19.95	19	18	81	<b>JANE FONDA'S LEAN ROUTINE</b> Warner Home Video 654	29.98
20	17	3	<b>ATTACK: ANDRE AGASSI &amp; NICK BOLLETTIERI</b> SMV Enterprises SPV-49504	29.98	20	RE-ENTRY		<b>CORY EVERSON'S STEP TRAINING VIDEO</b> KVC Entertainment 877956-27-9	19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs. 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1992 Billboard/BPI Communications.

# Home Video

## Underrated 'Inner Circle' Is Outstanding

BY MICHAEL DARE

• "Inner Circle" (1991), Columbia TriStar Home Video, prebooks Thursday (25).

This is certainly one of the most underrated films of last year, full of outstanding performances and a fascinating story. Joseph Stalin was a film buff, and this is the true tale of a young man (Tom Hulce) who is picked up one night by the KGB, taken to the Kremlin, and enlisted as Stalin's projectionist. He's both honored and terrified as he becomes close to one of history's most renowned mass murderers. Soon, he has to choose between loyalty to his boss and loyalty to his wife (Lolita Davidovich), who is trying to adopt a child of suspected traitors. As directed by Andrei Konchalovsky, it's a frightening and compassionate look at life under a totalitarian regime. See it with "Cinema Paradiso."

• "Dracula" (1974), Triboro Entertainment Group, available now.

This demented horror film is one of Andy Warhol's most entertaining creations. Written and directed by Paul Morrissey, it's a cult classic that's just as campy and hysterical now as it was when it premiered. Udo Kier plays the least charming Dracula in history. He's a pasty-faced sniveler and whiner, a persnickety bloodsucker who can only stomach the blood of "virgins." (He's like the prototype of Dieter, the host of "Saturday Night Live's" "Sprockets.") This discount Dracula goes traveling in search of untouched female flesh, and happens upon a household with three unmarried daughters. Unfortunately, there's a simple farmhand/revolutionary nearby, played by Joe Dalessandro, who has his eye on the daughters, too. It becomes a race to see whether Joe gets to them before Udo takes their blood. Perfect with "Beyond The Valley Of The Dolls."

• "True Identity" (1991), Touchstone Home Video, prebooks 6/29.

Lenny Henry gives Eddie Murphy a run for the money in this surprisingly hysterical comedy of colors. He plays an out-of-work black actor who has to disguise himself as a white man in order to hide out from the mafia. It's a comic contrivance that allows Henry to show off an absurd amount of talent as he bamboozles his way around the world's most incompetent hit men. Rent it with "Tootsie."

• "Liquid Dreams" (1992), Academy Entertainment, prebooks Thursday (25).

Candace Daly is an actress of such uncommon beauty that it almost doesn't matter whether she can act or not. Luckily, she can, and she gives this low-budget look at a future society just the right amount of genuine emotion. She plays an innocent investigating Neurovid, a sex fantasy TV network, in order to find the truth behind her sister's murder. It's a horrifying, lascivious, and hallucinatory look at the future of entertainment. See it with "Videodrome."

• "Murder 101" (1991), MCA/Universal Home Video, prebooks 6/30.

In this clever and inventive mys-



by Michael Dare

tery, an English professor (Pierce Brosnan) who is teaching a class in how to write murder mysteries gives his class an assignment to come up with the perfect murder. Soon, he's framed for the actual murder of one of

his students. Like the best of Agatha Christie, it's remarkably difficult to second-guess. Rent it with "The Last Of Sheila."

• "When The Lion Roars" (1992), MGM/UA Home Video, prebooks 7/1.

A spectacular piece of self-aggrandizement, this is a comprehensive documentary with bits and snippets of MGM's best work throughout the ages, all surrounded by lavish production numbers and suitably pompous narration by Patrick Stewart (one of Paramount's current stars, strangely enough). See it with a hot fudge sun-

(Continued on next page)

Billboard®

FOR WEEK ENDING JUNE 27, 1992

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
★ ★ NO. 1 ★ ★				
1	1	9	101 DALMATIANS Walt Disney Home Video 1263	1961 24.99
2	2	13	FIEVEL GOES WEST ◊ Amblin Entertainment/MCA/Universal Home Video 81067	1991 24.95
3	4	31	FANTASIA Walt Disney Home Video 1132	1940 24.99
4	3	59	THE JUNGLE BOOK Walt Disney Home Video 1122	1967 24.99
5	5	13	TINY TOON ADVENTURES: HOW I SPENT MY VACATION Amblin Entertainment/Warner Home Video 12290	1991 19.98
6	6	39	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991 24.99
7	7	352	DUMBO ♦ Walt Disney Home Video 24	1941 24.99
8	9	211	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986 19.95
9	8	133	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988 24.95
10	10	91	PETER PAN Walt Disney Home Video 960	1953 24.99
11	12	9	DANCE! WORKOUT WITH BARBIE Buena Vista Home Video 1361	1991 19.99
12	11	200	ROBIN HOOD ♦ Walt Disney Home Video 228	1973 29.95
13	15	196	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
14	13	141	BAMBI Walt Disney Home Video 942	1942 26.99
15	16	93	ALL DOGS GO TO HEAVEN ◊ MGM/UA Home Video M301868	1989 24.98
16	14	297	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951 24.99
17	17	109	THE LITTLE MERMAID Walt Disney Home Video 913	1989 26.99
18	19	23	SEBASTIAN'S CARIBBEAN JAMBOREE Walt Disney Home Video 1255	1991 12.99
19	24	3	TURTLES VS. THE TURTLE TERMINATOR Family Home Entertainment 27398	1992 12.98
20	18	9	TEX AVERY'S SCREWBALL CARTOONS 4 MGM/UA Home Video 202494	1992 12.95
21	20	5	THOMAS THE TANK ENGINE: TRUST THOMAS Quality Family Entertainment, Inc./Strand Home Video 1206	1992 12.98
22	21	3	TURTLES VS. LEATHERHEAD Family Home Entertainment 27400	1992 12.98
23	23	3	TURTLES VS. RHINOMAN Family Home Entertainment 27401	1992 12.98
24	22	3	TURTLES VS. THE FLY Family Home Entertainment 27399	1992 12.98
25	25	9	GEORGE OF THE JUNGLE: THE WORLD ACCORDING TO GEORGE FoxVideo (CBS/Fox) 3250	1992 9.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1992, Billboard/BPI Communications.

# BILLBOARD'S VSDA SUPERSECTION

YOUR MOST IMPORTANT  
MARKETING STEP THIS SUMMER

Billboard, the video industry book of record, brings you its annual VSDA Supersection. This must-read

special will provide in depth coverage of the VSDA convention, as well as introduce new products, companies and trends.

Our VSDA edition will produce significant readership... impacting buying influentials at retail who affect the immediate success of your breaking product, and the whole spectrum of artists and executives who collectively determine long term survival in this dynamic marketplace.

BONUS DISTRIBUTION AT VSDA !!

ISSUE DATE: AUGUST 1

AD CLOSE: JULY 7

Stay several steps ahead of your competition ...

let Billboard's VSDA Supersection work for you.

Billboard

East: Norm Berkowitz (212) 536-5017  
West: Jodie LeVitus (310) 859-5313  
Mid-West: Ken Karp (212) 536-5017  
South: Lee Ann Pack (615) 321-4294



## 2ND FEATURES

(Continued from preceding page)

• **"There'll Always Be Stars In The Sky"** (1992), Shanachie, available now.

Musicals from India are about as foreign as films can get. This behind-the-scenes documentary shows scenes of such magnificent unsophistication that it's almost beyond belief. It's like watching a Martian version of "That's Entertainment," so see them together.

• **"Hook"** (1991), Columbia TriStar Home Video, available 7/24.

Steven Spielberg's revisionist version of Peter Pan stars Robin Williams, Dustin Hoffman, and a budget bigger than the Gross National Product of many small countries. Williams plays an adult Pan who has to regain his lost childhood by learning how to fight, joining a gang, and beating up a cripple. Is this really a message we want to give our children? Rent it with "A Clockwork Orange," another film with a similar theme.

• **DOUBLE BILL OF THE WEEK**  
• **"Grand Illusion"** (1938), and **"Rules Of The Game"** (1959), Home Vision Cinema, available now.

Renters can sometimes fear foreign films, especially those that critics always pick as the top 10 of all time. But these two classics by Jean Renoir are not only magnificent, they're entertaining and totally unpretentious. One is about war, one about romance, and they're both mandatory parts of any video collection.

## GRASS ROUTE

(Continued from page 44)

mar is now home to Seattle-based rock trio Symon Asher.

**PEOPLE MOVER:** Lawndale, Calif.'s SST Records is seeking a full-time promotions/marketing staffer... **Fred Held**, VP of operations at Orlando, Fla.'s **Cheetah Records**, has resigned from the label... **Randy Singer** is now VP/A&R for L.A.'s **Miller Entertainment Group**.

**SEEDS & SPROUTS:** Cranford, N.J.'s **Continuum Records** reports it will release all future front-line CDs in DigiTrak and DigiPak packages, manufactured by N.Y.'s **AGI Inc.**... **Curtis Salgado & the Stiletos** (BFE Records of Portland, Ore.) are touring with the **Steve Miller Band** this summer... Celtic musician **Maggie Boyle**, currently signed to **Run River Records** of Santa Fe, N.M., can be heard on the motion picture soundtrack to the Paramount film "Patriot Games"... **Sumertone Records** founder **Merl Saunders** currently is scoring an episode of HBO's "Tales From The Crypt" set to air in July... When **Grass Route** reported May 2 that keyboardist **Bernie Worrell** was recording a new album, we should have noted the release is a joint-venture production between **Gramavision Records, USA** and **Tokuma Records, Japan**.



Jason Patric and Jennifer Jason Leigh star as undercover narcotics officers who become lovers—and addicts—as they infiltrate the local drug scene in order to bring down a suspected drug lord (Gregg Allman).

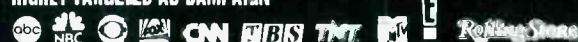
**BEST-SELLING SOUNDTRACK BY ERIC CLAPTON**

Featuring the #2 hit single: "Tears in Heaven"

**CRITICALLY-ACCLAIMED PERFORMANCES BY:**

- **JASON PATRIC** (*After Dark, My Sweet*)
- **JENNIFER JASON LEIGH** (*Last Exit To Brooklyn, Backdraft*)
- **SAM ELLIOTT** (*Road House, Mask*)
- **MAX PERLICH** (*Drugstore Cowboy*)
- **Singer/songwriter GREGG ALLMAN**

**HIGHLY-TARGETED AD CAMPAIGN\***



All videocassettes will contain a message from the "PARTNERSHIP FOR A DRUG-FREE AMERICA."

Your customers have seen the trailer for *RUSH* or the MGM hits *THELMA & LOUISE*, *SHATTERED*, *DELIRIOUS*, *THE INDIAN RUNNER* and *COMPANY BUSINESS*. With rental turns over 50 million, everyone will be looking for a *RUSH*!

Pre-Orders Due: July 9, 1992

Street Date: July 29, 1992

No Pay-Per-View until September 5, 1992

No Pay-TV until December 22, 1992

VHS Hi-Fi / Beta Hi-Fi M902527 \$94.99\*

Spanish Subtitled Version M902528 \$94.99\*

Also available on Laserdisc ML102527 \$39.98\*



APPROXIMATE RUNNING TIME 2 HOURS  
COLOR / STEREO / DIGITAL VIDEO TRANSFER

METRO-GOLDWYN-MAYER PRESENTS A ZANUCK COMPANY PRODUCTION JASON PATRIC JENNIFER JASON LEIGH SAM ELLIOTT "RUSH" MAX PERLICH GREGG ALLMAN TONY FRANK WILLIAM SADLER  
MUSIC BY BECKY MARCUSO AND M. SEXTON COSTUME DESIGNER COLLEEN ATWOOD MUSIC BY ERIC CLAPTON EDITOR MARK WARNER PRODUCTION DESIGNER PAUL SWILBERT DIRECTOR OF PHOTOGRAPHY KENNETH MACMILLAN B.S.C. BASED ON THE BOOK BY KIM WOZENCRAFT  
SCREENPLAY BY PETE DEXTER PRODUCED BY RICHARD D. ZANUCK DIRECTED BY LULU FINI ZANUCK  
READ THE MY BOOK! SOUNDTRACK AVAILABLE ON REPRISE CASSETTES AND COMPACT DISCS  
DOLBY SURROUND  
THE ZANUCK COMPANY

\*Source: Billboard, 4/11/92. \*Media selection and schedule subject to change. †Copyrighted for sales. ‡Copyrighted by Metro-Goldwyn-Mayer. Metro-Goldwyn-Mayer and the MGM logo are trademarks of Metro-Goldwyn-Mayer Licensing Corporation. RUSH ©1992 Metro-Goldwyn-Mayer Communications Co. All Rights Reserved. Design ©1992 MGM/UA Home Video, Inc. All Rights Reserved. Available exclusively through Warner Home Video.



## Image Targeting Home-Karaoke Mkt.

■ BY CHRIS MCGOWAN

LOS ANGELES—Laserdisc distributor Image Entertainment has entered into the growing domestic karaoke market via a co-venture with DKKaraoke to release a series of karaoke laserdiscs targeted toward home consumer use.

Image will release the first 10 volumes of the series at the end of this month. Each 12-inch "Vocal Image" laserdisc title contains 12 songs and will retail for \$49.95.

DKKaraoke, based in Los Angeles, is a division of Daiichi Kosho Co. Ltd. of Japan. One of the world's three biggest firms in the karaoke business—along with Nikkodo and Pioneer—DKKaraoke had previously released 15 laserdisc karaoke titles in the U.S. for commercial use. Each contains 28

songs and retails for \$150.

"Most of their success has been through industrial sales—the bar and restaurant scene," says Image marketing manager David DelGrosso. "DKKaraoke feels, as we do, that there is a growing opportunity for home use, and they felt that Image was best positioned to develop that market."

DelGrosso adds that although karaoke has been around awhile, laserdisc has increased karaoke's popularity with the addition of on-screen lyrics, high-quality visuals, digital audio, and other features such as random access.

Currently there are 11 karaoke-ready laserdisc combiplayers for sale in the U.S., from Pioneer, Nikkodo, Proton, Samsung, Sanyo/Fisher, and Zenasia/Denonet. More are on the way in 1992 from manufacturers such as Sony and Panasonic. "You'll see a lot of

hardware this fall," says DelGrosso.

Image will market its karaoke titles through its regular laserdisc distribution channels. "Many stores, such as Camelot, have received them favorably," says DelGrosso. "And we will have some aggressive promotions in the fall, featuring hardware-software tie-ins."

After June, Image will probably release three to five new karaoke volumes per month. Although DKKaraoke already has released CD+G karaoke discs in the U.S., Image has no current plans to enter that format.

Two other firms currently offer laserdisc software here. Pioneer Laser Entertainment has a large catalog of 12-inch karaoke laserdiscs (28 songs, \$150 each) and eight-inch discs (four tunes, \$20 apiece). Nikkodo sells 12-inch discs (28 songs, \$150 each).

## Pirate Vid Lab Busted N.Y. Raid Called Biggest-Ever

NEW YORK—In what the Motion Picture Assn. of America calls its biggest-ever raid on a pirate videocassette lab, more than 1,200 tapes were seized from a facility in Yonkers, N.Y., says MPAA spokeswoman Olga Gikas.

According to the Gikas, five men were arrested in a sting operation June 9-10 at 53 Lakeside Dr.: Subhi Mohammed (who had already been arrested May 29 on second-degree charges of manufacturing unauthorized recordings), Omar Mohammed, Talat Ali Nassar, Mohammed Ali Osham, and Ahmad Badawj. Two of the suspects reside at 790 McLean Ave., where some 1,500 tapes were seized, according to Gikas.

She adds that 147 VCRs were seized in the operation, 134 of which were running at the time of the raid. In addition, 75,000 counterfeit videocassette labels were found at the

site.

Included in the product mix were such brand-new theatrical releases as "Alien 3," "Lethal Weapon 3," "Sister Act," and "American Me," as well as recent videocassette titles like "Bugsy" and "Cape Fear."

At press time, the quality of the masters used to generate pirate tapes was not known. Gikas says, "At this point, we can't tell whether they were high-quality masters or camcorder jobs. It looks like a sophisticated operation, though. The packaging is excellent, very professional."

Gikas notes that the five men arrested are suspected of dealing the illicit merchandise to local street vendors and of exporting to their native Jordan.

Also seized in the operation were audiotapes, predominantly of rap music, according to Gikas.

PAUL VERNA

## Billboard Salutes John Taylor-



## Video Man Of The Year

In our July 25, 1992 Pre-VSDA issue Billboard pays tribute to a very special man, with an unusual success story. John Taylor's incredible work

at Ingram and his leadership in engineering the Ingram/Commtron merger make him one of the most respected men in the video industry. His efforts have helped create the largest video distributor in the business, employing the greatest force of telemarketers and representing one third of the market.

Billboard's Video Man Of The Year issue will receive bonus distribution to over one thousand video distributor telemarketers.

Join the celebration!



TAPE

Sponsor of the  
1992 Billboard Video Man of the Year Awards.

Billboard.

LA: Jodie LeVitus (310) 859-5316 • NY: Norm Berkowitz (212) 536-5016  
MID-WEST: Ken Karp (212) 536-5017

## Barr Ent. Stretches Lineup With New Fitness Release

■ BY CHRIS MCGOWAN

LOS ANGELES—Continuing an expansion of its special-interest programming, Barr Entertainment will launch "Marilu Henner's Dancercobics—And Personal Plan For Total Fitness" on videocassette Aug. 17.

Barr Entertainment, formerly KVC Entertainment, is the home-video production and distribution arm of Irwindale, Calif.-based Barr Films. The latter purchased the KVC (formerly known as Kartes) video catalog in September 1990 and was in turn acquired by Full Service Entertainment in March of this year.

Under the KVC moniker, Barr added to its health and fitness line with the release of two home workout tapes by bodybuilder and ESPN host Cory Everson: "Step Training" (which debuted in June 1991) and "Step 'N Time" (April 1992). Eight more titles are set to be released by Barr in the Everson series.

Henner is an actress from CBS-TV's "Evening Shade" and Touchstone Films' "Noises Off." Her \$19.95 tape features a 50-minute routine that combines aerobics, dance, a yoga stretch, and nutrition tips. The video is directed by Robert Lieberman, known for the movie "Table For Five" and television's "Gabriel's Fire."

"We will have a massive publicity campaign for the Marilu tape, and she'll do the talk-show circuits," says Mark Gilula, executive VP of Barr Films. "Her background is dance, and the video has tremendous production values.

"Marilu's tape is another building block in our foundation," adds Gilula. "We want to produce and distribute product into every avenue, whether it be schools, corporations, or video stores."

In addition to the Henner and Everson programs, Barr recently re-

leased "The Marilyn Files," a documentary about the death of Marilyn Monroe. Barr is keeping approximately 200 titles active from the library it purchased from Kartes, according to Gilula. No price changes are planned for those programs, he notes.

Barr Films possesses a library of close to 3,800 titles, consolidated from the holdings of Full Service Entertainment and what was formerly Kartes, plus the catalog developed by Barr Films since its inception in 1937.

The library contains some 2,500 public-domain films, 200 special-interest titles, 900 educational programs, and 50 audiocassette titles. The latter are marketed by Barr Audio, a new division founded last November.

## HOLD THE PHONE!



Dial 800-223-7524 toll free to place an ad in **ACTION-MART**, Billboard's classified advertising section. For quick results, call Jeff Serrette today (NY residents dial 212 536-5174).

## Angel Scores With Classical Vids McCartney's 'Oratorio' Is A Crossover Phenom

■ BY PAUL VERNA

NEW YORK—EMI Classics subsidiary Angel Records has recently begun marketing a diverse line of music video programming intended to reach a crossover market as well as the label's core audience of classical aficionados.

"My feelings about video classics are that there are four types of videos that will be successful," says Angel Records president Steve Murphy. "The first is an event, like the premiere of Paul McCartney's 'Liverpool Oratorio' or [PolyGram's] 'The Three Tenors.' The second is a showcase for a major star, like Nigel Kennedy—part of his appeal is virtuosity combined with star presence. The third is documentaries, like our Maria Callas 'Paris Debut,' which is something for your archive. And the fourth is the toughest thing to pull off, but when you have it it works, and that is a live performance, like our Mahler concert, which is not a studio recording homogenized through digital editing."

The formula is paying off so far in the way of sales and critical acclaim. Angel's most successful title, McCartney's "Oratorio," has sold "in the five figures" on all combined audio and video formats—CD, cassette, VHS, and laserdisc—since its release early this year, according to Murphy. The label has also scored a coup with violin sensation Kennedy's performance of Vivaldi's "Four Seasons."

Meanwhile, the Callas "Paris Debut" and both Kennedy titles—the "Four Seasons" and a performance of the Brahms Violin Concerto—have made waves in the press, garnering support from such publications as The New York Times and New York magazine.

Yet despite the success of the video line in its first few months, Murphy insists on being selective about releasing product rather than "just

slamming things out there because they're available."

He observes, "There are lots of elements to be remembered when a video is made. For one thing, it's not going to be seen on a big screen. Huge proscenium recordings of operas shot from the fourth row are a bore. Our audiences are too sophisticated to accept just the school-day

*'Huge proscenium recordings of operas shot from the fourth row are a bore'*

videotaping of what even may be a great performance. It has to have a raison d'être. Why do I want to watch this more than once on my TV screen?"

Appealing to this audience's technological acumen means aggressively courting the laserdisc customer, says Murphy, noting that some accounts have bought equal quantities of laser and VHS product on the Angel line. The Kennedy "Four Seasons" and McCartney titles have seen laser sales of 40% and 30%, respectively.

"As the technology gets even more sophisticated, the aficionado/consumer—which is our core customer—is

going to be the first to have the new technology," says Murphy. "Soon the world of classics is going to be very vidiosyncratic."

Laser prices are determined by Angel's laser distributor, Pioneer Laser Entertainment, and were not available by press time. On VHS, the line is priced at midline and front-line prices of \$19.98 and \$24.98 as follows: The McCartney, Callas, "Itzhak Perlman Live In Russia," "Kiri [Te Kanawa] In Concert," and Mahler videos are \$24.98, while the two Kennedy tapes and a Kiri Mozart program are \$19.98.

The videos benefit from exposure on such outlets as PBS and the A&E cable network, which are "to the home video side of our repertoire what radio is to audio," says Murphy.

When PBS ran in March the Perlman "Live In Russia" concert, "we'd had the audio [version] out for about a year," he continues. "We were able to promote both of those, feature them in a retail promotion. Then, when they broadcast the McCartney 'Oratorio,' we were able to get 'advertising' for both the audio and video and offer both for sale at the end of the program."

Among the label's upcoming video releases are a Ring Cycle and a Rossini Gala recently taped at New York's Lincoln Center.

## Rentrak Is Diversifying Adds CD-ROM Games To Its Mix

PORTLAND, Ore.—In its first effort at diversifying beyond its core business as a pay-per-transaction videocassette distributor, Rentrak Corp. is quietly adding CD-ROM video games to its repertoire. The new product line is being incorporated at a time when Rentrak is

gaining acceptance among many major studios for its controversial revenue-sharing program.

The addition of the Turbo Technologies line of CD-based games was made almost offhandedly by president and chairman Ron Berger during an industry panel here June 16 sponsored by the local chapter of the Video Software Dealers Assn. at the Portland Airport Suites Shilo Inn.

Although Rentrak has been relatively quiet in recent months, with some users complaining of fewer big titles in its lineup, the once extremely secretive wholesaler has picked up Wall Street support with a June 12 story in the Ground Floor newsletter that predicts that "Rentrak will corral most of the studios soon enough."

Berger laughs off analysts' predictions that some Hollywood studios have been loath to deal with Rentrak heavily, if at all. Furthermore, he raises the possibility that some may commence acknowledging they are participating.

Historically, Rentrak has not divulged its supplier identities, though users point to MCA Home Video and LIVE Home Video as two perennial Rentrak imprints.

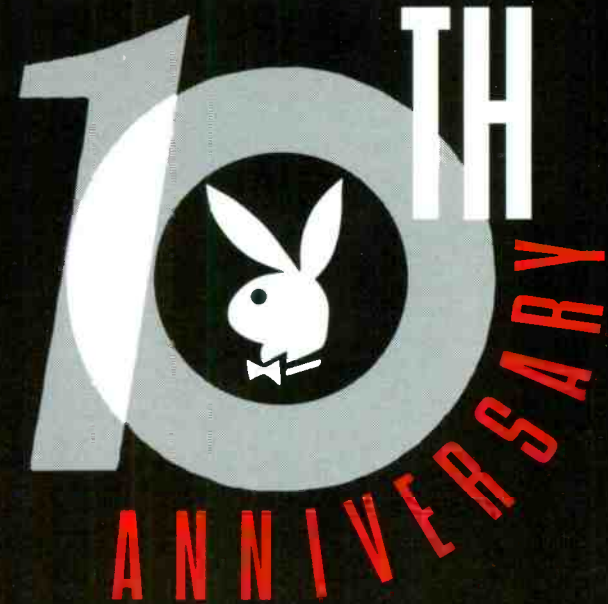
Also buoying Rentrak here, where 167 are employed vs. 120 a year ago, was a report in the Seattle Times June 7 ranking the company No. 2 behind wunderkind Microsoft in Northwest U.S.-based top 100 companies.

EARL PAIGE

# THE MOST "EXCITING" ISSUE OF THE YEAR...

## BILLBOARD SALUTES

### PLAYBOY HOME VIDEO



ISSUE DATE: AUGUST 1

ADVERTISING CLOSE: JULY 7

PLEASE JOIN US IN CELEBRATING PLAYBOY'S  
TEN TREMENDOUSLY SUCCESSFUL  
YEARS IN VIDEO.

# Billboard®

LA: JODIE LEVITUS (310) 859-5313

NY: NORM BERKOWITZ (212) 536-5016

THE <i>Hollywood</i> REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Patriot Games (Paramount)	11,208,134	2,396 4,678	1	36,505,513
2	Sister Act (Buena Vista)	9,540,844	2,033 4,693	2	42,600,803
3	Housesitter (Universal)	9,106,950	1,671 5,450	—	9,106,950
4	Lethal Weapon 3 (Warner Bros.)	6,332,667	2,482 2,551	4	114,169,372
5	Far and Away (Universal)	3,722,890	1,885 1,975	3	37,374,435
6	Encino Man (Buena Vista)	2,877,104	1,984 1,450	3	29,194,409
7	Alien 3 (20th Century Fox)	2,734,370	1,975 1,384	3	46,605,194
8	Class Act (Warner Bros.)	2,139,740	1,145 1,869	1	6,767,048
9	Basic Instinct (TriStar)	1,108,665	1,041 1,065	12	105,695,021
10	Wayne's World (Paramount)	1,053,065	952 1,106	17	116,807,553

## Billboard Classified Action Mart

To order an ad...check the type of ad you want...

- Regular Classified: \$4.00 per word. Minimum order \$80.00.
- Display Classified: 1 in./1x \$117.00 - 1 in./4x \$107.00 per in./12x \$102.00 per - 1 in./26x \$95.00 per = 1 in./52x \$79.00 per.
- Reverse Ad \$15.00 additional charge
- Box number/address \$10.00 for handling. Only regular mail forwarded - tapes not acceptable.
- Position Wanted - \$55.00 per inch
- Radio Broadcast/Media Rates!**
- 1 in./1x \$70.00

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, NY, NY 10036.

Call Jeff Serrette NY State - 212/536-5174  
Outside NY State - toll free-800/223-7524

**\*\*REAL ESTATE TO THE STARS\*\***

For advertising information call Roseanne Amorello  
1 (800) 223-7524 - In NY (212) 536-5173

In CA - Kimberly Wood  
(213) 963-8320 \* Fax (818) 503-4723

CALL FOR RATES **800-223-7524**

800 #'s (ONLY USED) FOR CLASSIFIED OR REAL ESTATE ADS.

**FAX YOUR AD TODAY! (212)/536-5351**

*Get satisfied through classified!*

## FOR SALE

**DON'T BUY CUTOUTS!**  
Until You See Our Catalog  
Of Great Cassettes and CD's  
**TARGET MUSIC DISTRIBUTORS**  
7925 N.W. 68th St., Miami, FL 33166  
(305) 591-2188 DEALERS ONLY

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890 6000.  
FAX: (609) 890 0247 or write  
**SCORPIO MUSIC, INC.**  
P.O. Box A  
Trenton, NJ 08691 0020

## COMPUTERS



**Music Software Inc**

\*Cost effective POS solutions for your retail stores  
Single-User and Multi-user systems  
Extensive ABBEY ROAD Database  
\* WEEKLY UPDATE service  
One-Stop/Distributor software  
\* SOUNDSCAN reporting available

**Music Software Inc.**  
151 Mineola Avenue,  
Roslyn Heights, N.Y. 11577

(516)625-6660 (516)625-6693 FAX

## SERVICES

**AUDIOPHILE QUALITY...**  
**EUROPADISK, LTD.**  
US' MOST COMPLETE FACILITY!

- Cassette Duplication
- Compact Disc Production
- DMM Vinyl Pressing
- Custom Graphics
- Mastering Studios

COMPLETE PACKAGES with state-of-the-art Neve Digital Mastering for CD, Studer & Lyrec HX-Pro Cassette Duplication, DMM Mastering for Vinyl and a complete in-house art department - design, layout, typesetting, color separation.

Get THE BEST at no extra cost!

For a Complete Brochure, call or write:

**EUROPADISK, LTD.**  
75 Varick Street, New York, NY 10013  
(212) 226-4401 FAX (212) 966-0456

## SERVICES

### DISC MAKERS

### Cassette & CD Manufacturing

- FREE Graphic Design •
- Complete Packages •
- Major Label Quality •
- Money Back Guarantee •

Call Today For Our  
FREE Full Color Catalog:  
**1-800-468-9353**

**500 CDs**  
with  
B&W inserts  
in two piece  
jewel box  
only \$1790

1328 N. 4th St., Philo., PA 19122  
215-232-4140 FAX: 215-236-7763

## SERVICES

### RECORD PROMOTION

EXPERIENCE! EXCELLENCE! 25 YRS.!  
Working All Leading National Charts.  
"One Of The Foremost  
Names in Music Promotion"  
RCI Records Inc., (615) 833-2052  
P.O. Box 110802 - BB  
Nashville, TN 37222-0802

FOR THE WIDEST SELECTION  
OF RECORDING TAPE AND  
ACCESSORIES... Call For Catalog  
**(800) 523-2472**

**ROSENTHAL**  
202 WELSH ROAD HORSHAM, PA 19044

## Custom Loaded Cassette Blanks

utilizing  
MAXELL XLII HIGH BIAS TAPE  
or your choice of  
AMPEX, AGFA, BASF PREMIUM TAPE

Any length up to C-96  
rushed to you in minimum runs  
of 100 cassettes.

**TRUTONE INC.**  
310 Hudson St. Hackensack, NJ 07601  
201-489-9180 Fax: 201-489-1771

**If You Don't  
Sound Good,  
We Don't Look Good.**

State of the art mastering, replication,  
and duplication services for the  
discriminating producer.

**TRUTONE INC.**  
310 Hudson St. Hackensack, NJ 07601  
201-489-9180 Fax: 201-489-1771

**KLARITY KASSETTE**  
New! High-Speed Duplication  
500 CASSETTES For Only \$615.00  
1-800-458-6405

## VIDEO HI-FI DUPLICATION

IN WORLDWIDE SYSTEMS  
NTSC • PAL • SECAM

1 TO 1 MILLION  
PACKAGING & FULFILLMENT

**1-800-USA-DUB 1**  
1-800-872-3821

**USA STUDIOS**

FOR COMPLETE CASSETTE,  
C.D., RECORD MANUFACTURING  
& PACKAGING SERVICES CALL:

**QCA (513) 681-8400**  
2832 SPRING GROVE AVE. • CINCINNATI, OH 45225

**ALSHIRE**  
CUSTOM SERVICE

**BEST PRICE and QUALITY**

1000 CASSETTES &  
1000 COMPACT DISCS  
**\$2999**

COMPLETE  
FROM YOUR 1630 & FOUR COLOR FILM

PHONE: (800) 423-2936  
FAX: (818) 569-3718  
BURBANK, CALIFORNIA

COMPLETE CD AND CASSETTE  
PRODUCTION

**DIGITAL HOUSE**  
212-333-5950

MASTERING REPLICATION  
PRINTING TOTAL PACKAGING  
POSTERS GRAPHIC DESIGN STUDIO  
PERSONALIZED EXPERT SERVICE

101 WEST 57TH ST. NEW YORK, N.Y. 10019

"FOR THOSE WHO HEAR THE  
DIFFERENCE"

The Professional Edge in  
Cassette Duplication

Each order  
custom personalized  
to fit your budget  
and your total needs

High speed - Realtime  
& DAT Replication

**LORAN**  
1-800-633-0455

Member of **NAIRD** Call For Free Sample

## TAPES

PROFESSIONAL RECORDING SUPPLIES  
CUSTOM AUDIO/VIDEO CASSETTES

\* TDK VIDEO CASSETTES \* DATS \* AMPEX MASTERING TAPE \* SPLICING TAPE \* EMPTY REELS & BOXES \* INSERT CARDS \* NORELCO & SOFT POLY BOXES \* AUDIO/VIDEO ALBUMS \* CASSETTE LABELS \* ENDLESS CASSETTES \* C-O's \* BASF & MAGNETIC MEDIA AUDIO CASSETTE TAPE (PANCAKES) \* CELEBRATING OUR 25TH YEAR  
DON'T DELAY CALL TODAY FOR OUR FREE CATALOG AND PRICE LIST!!

**ANDOL AUDIO PROD., INC.**

4212 14th AVENUE • BROOKLYN, NY 11219  
1-800-221-6578 FAX (718) 853-2589  
516-212 CALL 718-435-7322  
VISA/MASTERCARD ACCEPTED

## FIXTURES

**FACTORY DIRECT**

- JEWELBOX OR LONG BOX COMPACT DISC DISPLAYERS
- AUDIO CASSETTE DISPLAYERS
- LASER DISC DISPLAYERS
- VIDEO CASSETTE DISPLAYERS

Architectural Merchandising Floor Plans at no cost or obligation.  
Free 40 Page Color Catalog  
**1-800-433-3543**  
Ask for Ken Cohen  
Stocked in Chicago, Baltimore, Los Angeles

## T-SHIRT

## SPRINGSTEEN T-SHIRTS!!

AVAILABLE FOR  
NEW YORK  
&  
NEW JERSEY  
STORES

Contact:

**Les Kippel**  
(718) 258 0009  
FAX (718) 692 4345

**Advanced  
inventory  
control systems  
for record stores.**

**RecordTrak**  
**800-942-3008**

Trak Systems  
Wallingford, CT  
203-265-3440  
Fax 203-269-3930  
(Canada) 604-564-4118

MOVIES/USED  
100% GUARANTEED  
OVER 100,000 in STOCK  
STORE-SETS 200 10,000 TITLES  
PLAYBACK INTERNATIONAL  
1 (800) 899-7529 FAX (214) 644-4270

## YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeniably the leader in computer systems for music and video retailers and wholesalers. We built 20+ years of music and video industry experience into our computer systems to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone (404) 449-0338  
Fax (404) 840-9723  
Australia: (08) 338-2477  
6753 B Jones Mill Court, Norcross, Ga 30092

## RECORDING STUDIO FOR SALE

### PRODUCTION COMPANY DREAM

- 3 FULLY EQUIPPED MUSIC & AUDIO STUDIOS W/VIDEO LOCK-UP
- 2 STUDIOS—48 TRACKS
- GREAT ADR & FOLEY STAGE—FULLY EQUIPPED
- 1 COMPLETE 3/4" SP SONY OFF-LINE EDIT SUITE—CALAWAY SYSTEM
- 1 DIGITAL/MIDI SUITE OR PRODUCTION OFFICE
- 4000 SQ FT BUILDING WITH PARKING/RECEP/ LOUNGE/PROD OFFICES/TAPE STORAGE & 2 TRAILER OFFICES & STORAGE.
- OPTIONAL IS A 2 BED/2BA CONDO 150 YDS FROM FACILITY OR 4 BED/2BA HOME WITH OFFICE STUDIO SETUP/GUEST QTRS ON LARGE PIECE OF LAND

SALE/LONG TERM LEASE OR JOIN VENTURE  
CALL LEN (818) 349-7763 ANYTIME

### STUDIO FOR SALE

2500 Sq Ft, fully automated 24 track recording facility located good location of Northridge, California. There is a mix room, over dub room and a large rehearsal/tracking studio, with a complement of the latest state of the art recording equipment. Also included in this package is office and storage space. Ideal for a small record or production co. Priced right. Long low cost lease available. Qualified buyers only. **Contact Sye Mitchell at (818) 348-4977 for further information.**

### HELP WANTED

#### VOICEMAN

IF YOU HAVE A GREAT VOICE AND CAN DO VOICE OVERS AND PRODUCE COMMERCIALS AND CAN DO MULTIPLE VOICES, IMPERSONATIONS, ETC. YOU CAN EARN A POSITION ON THE TSI TEAM. UP TO \$30,000 PER YEAR PLUS COMPANY BENEFITS. SEND DEMO TAPE TO:

5900 Dewey St.  
Hollywood, FL 33021  
Attn: Mr. T.

**Northeast One Stop. Sales in the millions. Searching for General Manager. Must have strong One Stop experience, self starting. Familiar with purchasing, sales, marketing, and office procedures. This is a hands-on executive position with all the attendant responsibilities and rewards. Salary and bonus commensurate with experience and performance. All replies strictly confidential. Our people know of this ad.**

Box #7979  
Billboard Magazine  
1515 Broadway  
New York, NY 10036

CLASSICS AND JAZZ LABEL POSITIONS AVAILABLE. PROMOTION, MARKETING AND SALES. SUBMIT RESUME, INCLUDING SALARY HISTORY, IN CONFIDENCE TO:

BOX #7976  
BILLBOARD MAGAZINE  
1515 BROADWAY  
NEW YORK, NY 10036

### HELP WANTED

#### Billboard Magazine

is looking for experienced Advertising Sales Professionals for its New York office. Knowledge of the music industry is a must. Please provide cover letter, resume & salary requirements. Respond to: Billboard Magazine, Box #5, 9107 Wilshire Bl., Ste 700, Beverly Hills, CA 90210.

No calls please

### WANTED TO BUY

#### RECORD AWARDS WANTED

RIAA GOLD & PLATINUM  
ALL ARTISTS CONSIDERED  
\$25 TO \$2500

JIM GREENWOOD  
818-995-1801

SOUL RECORDS WANTED—60's, 70's & 80's, LP's and singles. Gold and platinum record awards (all types). Will travel. Call Steve (818) 249-0966.

### COMPACT DISCS

#### INSTAFIND

Why pay a high price for point of sale software when you can buy our fast point of sale system with a 100,000 plus database for under \$500.00. Call for a free demo floppy TODAY!  
Call (800) 825-7920

# REAL ESTATE TO THE STARS



#### OCEANFRONT ESTATE

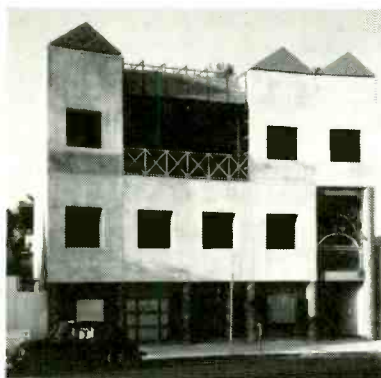
East Hampton Estate Area • Spectacular 365 feet of ocean frontage • Designed by Norman Jaffe • Spacious rooms • Gunite Pool • All-weather tennis court • Three plus acres • Large three-car garage • Exclusive listing • Brochure • Price upon request

The Real Estate  
Insurance People  
Est. 1890

516-324-0041  
11 Gay Road  
East Hampton, NY



### AMAZING LIVE-IN ARCHITECTURALLY DESIGNED STUDIO



NEAR BEACH

GREAT VIEW

HI CEILINGS

UP TO 3,000 SQ FT

TILE BATH

DECKS

CONCRETE &

WOOD FLOORS

VENICE, CA (310) 396-3688

#### ATLANTA NORTH

New dramatic French stucco, 10 to 15 ft. ceilings, multi car parking. Gated drives, home studio OK. 9500 + + sq. ft. w/1000 ft. master. Only \$525,000. Photos, video or lease avail. Celebrity neighbors.  
GUY (404) 740 9982

#### Incline Village, Nevada

#### Tahoe Lakefront Estate

6,000 sq. ft. • 7 Bedrooms • 5 1/2 Baths • Deluxe Amenities Throughout • 2 Contiguous Parcels  
Total 1.88 acres—1 Parcel Buildable  
106 ft. of Sandy Tahoe Beachfront!  
Realty Station  
702-832-4848 • 1-800-659-8246

#### LOWEST PRICED HOUSE IN STUDIO CITY

2 BR, 1.75 BA, charming rustic, pitched-beams, wd flrs, skylites, pavers, brick FP, cook's kitchen, spa in lush & priv. backyard. 4421 St. Clair Ave. \$269,900. Open Sun. June 28, 12-5.

JAN BARNOW  
(310) 470-1980  
or (213) 650-6808  
The PRUDENTIAL  
California Realty



#### REACH FOR THE STARS!

BILLBOARD'S "REAL ESTATE TO THE STARS" gets your ads for residential, commercial and studio properties on the desks of the world's music and entertainment professionals.

Nearly 40% of our readership maintain 2 or more homes. 60% have residences valued at \$500,000 to \$1 million plus. They're all-star performers.

Call ROSEANNE AMORELLO at 800-223-7524  
to place your ad and watch the stars come out!

# Cézanne

Luxury Residence Hotel

Enjoy the comforts of home in a luxurious suite available for long term stays.

Our exclusive residence features:

- Month-to-month rentals.
- Spacious 1 Bedroom or Executive Suites.
- Fully furnished including kitchenette, linens, maid service & fireplace.
- Cable television.
- Rooftop pool & whirlpool.
- Secured parking.
- Superb Beverly Hills adj. location, 1 block south of Sunset.

CÉZANNE HOTEL  
949 N. Larrabee St.  
West Hollywood  
(213) 659-9407

Who just turned 33 and has worldwide contacts in every phase of the music and video industry?

## Billboard's 1992 International Buyer's Guide!

Now in its 33rd year, the IBG gives you all the facts on:

- Music & Video Companies
- Distribution & Accessory Product Manufacturers
- Industry Services & Supplies
- Manufacturing Plants, Services & Equipment
- Music Publishers
- Complete European & International listings.

To order send \$75 plus \$3 P&H (\$8 for international orders) to: Billboard Directories, Dept. BDBG3474, P.O. Box 2016, Lakewood, NJ 08701

Please add appropriate sales tax in NY, NJ, CA, TN, MA, IL & DC.

For fastest service call toll-free

1-800-223-7524

(outside NY),

in NY 212-536-5174

or 1-800-344-7119

(outside NJ),

in NJ 908-363-4156

BDBG3474

## LIFELINES

### BIRTHS

Boy, Sean Patrick, to **John and Barbara Kiernan**, May 26 in Wheaton, Md. He is sales manager for PolyGram Group Distribution's Mid-Atlantic branch.

Girl, Shelby Elizabeth, to **Jim and Cathy Parker**, June 6 in Lansing, Mich. He is music director and afternoon air personality at WVIC Lansing, Mich.

Girl, Alexandra Marie, to **Steve and Nancy Davis**, June 9 in Richmond, Va. He is operations manager/program director of WRVQ Richmond.

Boy, Bruce, to **Bruce and Esmeralda Ogilvie**, June 10 in Santa Ana, Calif. He is the owner of Abbey Road Distributors.

### MARRIAGES

**Jeff Grabow to Sharon Levin**, May 24, in Pacific Palisades, Calif. He is director of singles sales for Virgin.

**Danny Strick to Cheryl King**, June 14 in Los Angeles. He is senior VP/GM of BMG Songs.

### DEATHS

**Harry Josepher**, 75, of a heart attack, March 23 in Philadelphia. Josepher was owner of three record stores: Metro Stores, a two-store chain in New York, and Just For The Record, a single store in Rosemont, Pa. Josepher was in the music business for more than 50 years. He is survived by his wife, Ellen; his daughter, Karen; his son, Danny, who co-owned Just For The Record; and five grandchildren.

**Narciso Martinez**, 80, of leukemia, June 5 in San Benito, Texas. A noted accordionist, Martinez was widely acknowledged as the father of what is now known as modern Tejano conjunto music. The Reynoso, Mexico, native generally is credited with combining bajo sexto with the push-button accordion, thereby taking

the nascent conjunto sound away from its Germanic roots. In 1989, he earned a Grammy nomination. He is survived by his wife, Eduvina, and four daughters.

**Clarence "Big" Miller**, 69, of a heart attack, June 9 in Edmonton, Alberta. Originally from Sioux City, Iowa, Miller was one of Canada's most acclaimed bluesmen. He joined Lionel Hampton's orchestra as a singer in 1949 and was a featured performer with pianist Jay McShann's orchestra for the following five years. He moved to Canada in 1970, won a Juno Award in 1979, and recorded extensively with the Tommy Banks Orchestra. He also performed with Duke Ellington, Count Basie, Woody Herman, Miles Davis, and Wynton Marsalis.

**Danny Keaton**, 33, of respiratory and heart failure, June 13 in Los Angeles. Keaton was an A&R executive at Giant Records, where he signed such artists as Army Of Lovers, Too Much Joy, Keith Nunnally, Terrell, and Raw Youth. He began his music industry career in 1979 as an A&R man for Nemperor Records. In the early '80s, he was active in the Los Angeles club scene, remixing and editing dance singles and acting as DJ at On The Boulevard and Gregg's Blue Dot. Next, he moved into music publishing. From 1986-88, he was creative director at CBS Songs and SBK Entertainment in New York, working with Desmond Child, Michael Bolton, Dan Hartman, the Pursuit Of Happiness, Ocean Blue, and others. During that period he placed two of his writers' songs with Cher, including her top 10 single "I Found Someone." In 1989 Keaton became director of A&R at Chrysalis Records, where he found songs for Chrysalis artists, including Billy Idol's top five single "Cradle Of Love" by songwriter David Werner, whom Keaton had previously signed to a publishing deal. He joined Giant Records at the label's inception in January 1990. He is survived by his mother, Caroline Goldberg, two sisters, and a brother. Donations may be made to the Danny Keaton Memorial Fund at AIDS Project Los Angeles, 6721 Romaine St., Los Angeles, Calif. 90038.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 39th Floor, New York, N.Y. 10036 within six weeks of the event.

## NEW COMPANIES

**Global Eye Distribution**, formed by Helen Parker. A record distribution company that supplies stores with imports from U.K. and European major and independent labels, as well as product from U.S. independent labels. 18 Vernon Terrace, East Orange, N.J. 07017; 201-677-7213.



**Jus' Cauze We Felt Like It.** Savage Records recording group Jus' Cauze gets into the team spirit with label executives. The band's single "Come Out & Play" is due out in July. Shown, from left, are Savage president Frank DiLeo; band members Darin Smith and Ricky McNeal; Savage chairman David Mirman; manager Julie Rifkin; and producer Phred Mosbey.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### JUNE

June 17-21, New Music Seminar, Marriott Marquis, New York. 212-473-4343.

June 17-21, Rapfest '92 Conference, Sheraton City Centre Hotel, Cleveland. Leslie Webber, 216-292-9492.

June 18, "Something to Talk About—Sexual Harassment In The Entertainment Industry," seminar presented by the law firm of King & Ballou, Vanderbilt Plaza Hotel, Nashville. Tracie Albright, 615-726-5484.

June 20, Fourth Annual Hi-NRG Awards Show, De De's, New York. Dean Ferguson, 516-667-1112.

June 23, The Music And Entertainment Industry Chapter for the City of Hope 1992 "Spirit of Life" Award Luncheon, honoring BMG chairman/CEO Michael Dornemann, Hotel Macklowe, New York. Joanne Miller, 212-704-8146.

June 28, "Tuning Up! Format Strategies For The '90s," presented by the International Radio & Television Society, Time-Life Building, New York. 212-867-6650.

June 18-20, Talk Show Hosts Convention, Mayflower Hotel, Washington, D.C.

June 20, Panel Discussion: "Women in Film Music," sponsored by Women in Film. Laemmie Monica, Santa Monica, Calif. 213-466-1767.

June 23, VSDA Regional Chapter Meeting—Los Angeles, Castaway, Burbank, Calif. Linda Plaks, 805-529-7368.

June 25-27, Bobby Poe Convention, Sheraton Premiere, Tyson's Corner, Va. 301-951-1215.

June 25-28, Music Industry Dedicated Assn. of Independent Retailers Conference, Congress Hotel, Chicago. 312-493-8818.

**LaPagette Management**, formed by Rych McCain. Personal management company. Recently signed "Diamonds In The Rough," a female rap/dance group. P.O. Box 791, Highland, Calif. 92346; 213-734-0108.

**Jeffrey L. Ringler**, attorney-at-law, has opened an office for the practice of entertainment law, specializing in home video, theatrical, and music matters. 53 Nob Court, New Rochelle, N.Y. 10804; 914-576-8955.

June 25-July 5, Summerfest, Festival Grounds, Milwaukee. 800-837-3378.

June 27, Symposium on Opportunities in Broadcasting, presented by On the Air Studios, Sobolsohn School, New York. 800-766-6247.

June 30, Copyright Workshop for Songwriters and Musicians, with information on performance rights organizations and music publishing, McGraw-Hill Building, New York. Robin White, 212-586-6300.

### JULY

July 1-5, Midtlyns Festival, Ringe, Denmark. 011-65-96-25-01.

July 7, "The Record Producer: The Personality of Sound," seminar sponsored by the Los Angeles chapter of NARAS, A&M Records, Los Angeles. 818-843-8253.

July 11, Genesis Music Group Third Annual Rappathon, VIC Theater, Chicago. 312-645-0300.

July 14-15, Radio Academy Festival, International Convention Centre, Birmingham, U.K. 011-44-71-839-1461.

July 15, Music Royalties Seminar, presented by Hawksmere Ltd., Hyatt Carlton Hotel, London. 011-44-71-824-8257.

July 16-19, Upper Midwest Communications Conclave, Radisson South Hotel, Minneapolis. Tom Kay, 612-927-4487.

July 16-20, Fifth Annual International Teleproduction Society Forum and Exhibition, Beverly Hilton Hotel, Los Angeles. Jessica Josell, 212-877-5560.

July 26-29, Video Software Dealers Assn. 11th Annual Convention, Las Vegas Hilton and Convention Center, Las Vegas. Don Rosenberg, 609-231-7800.

July 26-Aug. 1, Third Annual Victory in Praise Music and Arts Seminar on Gospel Music, location to be announced, Washington, D.C. Debbie Smith, 317-921-3081.

### AUGUST

Aug. 6-8, Talentmasters Fourth Annual Morning Show Boot Camp, Crowne Plaza Ravinia, Atlanta. Lisa Mulcahy, 404-926-7573.

Aug. 7-15, 30th Annual Cabrillo Music Festival, Santa Cruz Civic Auditorium, Santa Cruz, Calif. 408-429-3444.

Aug. 10-14, Image World Los Angeles, Featuring Video Expo and the CAMMP Show, Long Beach Convention Center, Los Angeles. Benita Roumanis, 800-800-5474.

Aug. 13-16, Jack the Rapper Conference, Atlanta Hilton and Towers Hotel, Atlanta. 407-423-2328.

Aug. 19-23, Nova Russia Song Festival, Luzhnik Stadium, Moscow. 011-49-95-201-0046.

## GOOD WORKS

**FOR THE (ENVIRONMENTAL) Record:** The Beach Boys, attendees at the recent Earth Summit in Rio de Janeiro, have provided \$100,000 to launch a project to put video cameras into the hands of environmental groups around the world. The first 25 cameras will be given to Brazilian nongovernmental organizations (NGO's) and indigenous people. While at the Earth Summit, the group's Mike Love, Al Jardine, Carl Wilson, and Bruce Johnson teamed up with Earthkind, a global nongovernmental organization, to launch the project, called EyeWitness for the Earth. For more info, call Rick Fowler at 202-842-2600.

**MORE THAN 20 COUNTRY** acts were to appear on 200-plus country radio stations for 12 hours June 20 to raise money for the American Lung Assn. Among the scheduled artists were Reba McEntire, Vince Gill, Holly Dunn, Patty Loveless, Marty Stuart, Suzy Bogguss, Alan Jackson, Glen Campbell, Waylon Jennings, Exile, Jessie Colter, Holly Dunn, Collin Raye, Sawyer Brown, Lionel Cartwright, Billy Joe Royal, Rob Crosby, Little Texas, and Michael Jonathon. MC was Nashville Network's Cathy Martindale, who once suffered from acute bronchitis. For more info, contact Richard Lynn at 212-315-8848.

**TWO TIME WARNER INC.** label staffers have been selected among 13 other employees as winners of the 11th annual Andrew Heiskell Community Service Awards for "exceptional contributions to public service, equal opportunity, and human rights" in their workplaces and communities. At a luncheon in New York June 17 hosted by Time Warner vice chairman Martin D. Payson, Marc Ratner, VP of promotion for Reprise Records in Burbank, Calif., and Dawn Hernandez, administrative assistant for Warner Bros. Records in New York, were presented with an emblematic scroll, a \$2,000 contribution to charities or community groups of their choice, and a \$1,000 personal check.

**FOOD DRIVE:** The two New York units of HMV Record Stores, in conjunction with City Harvest Food Drive, arranged for a 10% discount on any item for each can or box of nonperishable food brought into either store the week of June 14-21.

## ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.

# Pro Audio

## In The New(s) At APRS Exhibition Capricorn, Scenaria Displays Cause Stir

BY ZENON SCHOEPE

LONDON—A healthy smattering of new products could not dispel the restrained mood at this year's Assn. of Professional Recording Services exhibition June 3-5 at the Olympia convention center here.

Attendance was up slightly—about 5%—this year, with 5,109 visitors as compared with 1991's 4,839.

"Saying the attendance was up only slightly implies that this is in some way a defect," said APRS chief executive Philip Vaughan. "What show do you know that has been running for 25 years and can still find more people?"

The exhibition was opened ceremoniously by David Mellor, the U.K.'s secretary of state for national heritage, also known as the "minister of fun," along with APRS chairman and AIR Studios director Dave Harries and APRS president George Martin.

The British pro audio industry, while relatively small compared with other industries, is a global success and, while ostensibly too hip to notice or care, its members carry the tiniest of chips on their shoulders for the lack of national recognition. Mellor's presence was grudgingly appreciated by exhibitors and attendees, and news that he has sat in on classical recording sessions at Abbey Road was greeted with equal measures of skepticism and genuine surprise.

The 25th APRS was an important one for Martin, falling as it did only three days after the 25th anniversary, June 1, of the release of the Beatles' "Sgt. Pepper's Lonely Hearts Club Band." In response to this happy coincidence, the APRS put together a special "Sgt. Pepper" booth containing an EMI REDD 17 desk, some Pepper trinkets and satin jackets, and a couple of old Studer J37 multi-

tracks.

Although acknowledged as one of the world's first dedicated mixing consoles, the REDD 17 was primarily used for mobile classical applications and was not actually used on "Sgt. Pepper," although the Beatles did make use of REDD 37s. However, a reliable source says one of the Studer units on display had probably been used on "Sgt. Pepper."

Nostalgia notwithstanding, the 25th anniversary show was important for another, more current, reason, as it represented the first simultaneous display of Neve's Capricorn and Solid State Logic's Scenaria digital consoles.

For Neve, the exhibition represented the Capricorn's world premiere, while SSL's Scenaria made its European debut.

Capricorn orders were announced for Hitokuchi-Zaka in Tokyo and Bop Studios in South Africa, and shortly after the show an order from Abbey Road Studios was announced, which is slated to be the first installation (see story, this page).

SSL's Scenaria spectators clogged the aisles, much to the annoyance of those exhibitors who drew the short straw and booked booths nearby. Orders for Scenaria are rumored to have been coming in by deposit check at an average rate of one per week since the product's launch at the National Assn. of Broadcasters convention in Las Vegas in April. Sources say six Scenarias are slated for delivery: two in the U.K., two in the U.S., and two elsewhere.

Less predictable was the buyout of Trident Audio Developments by its directors from parent company Re-lyon. The occasion was marked with the launch of the Series 90 console, a successor to Trident's longstanding 80 Series desk, which has recently

been discontinued (Billboard, June 20). Pricing and availability was not yet announced on the Series 90.

The Series 90 offers automation of long and short faders, aux cuts, long and short fader cuts, insert-in and channel EQ-in switches, plus machine control and synchronization of two machines. Switches can additionally be switched in 16 groups.

Ten auxes are provided with separate monitor and channel EQ and three signal paths are present in each module. The Series 90 has many adaptations of Trident's Vector desk, albeit in a more affordable package, such as computer-driven track sheets and cue sheets. A software dynamics package is promised for the desk later in the year, to operate in a similar manner to Amek's Virtual Dynam-

(Continued on next page)



Nils & Neil. Nils Lofgren, left, and Neil Young, center, pause for a pose at Young's home studio during recording of Lofgren's upcoming Rykodisc album, "Crooked Line." Young makes a guest appearance on the disc, which is produced by Eric Ambel, right. The album is slated for release July 10.

## Chop Em Out Is Blazing MiniDisc Trail Will Be One Of Europe's 1st Indie Masterers In Field

LONDON—Chop Em Out, a mastering house here that has already geared up for digital compact cassette mastering, will soon become one of Europe's first independent MiniDisc mastering facilities. The studio recently ordered a Sony K1216 ATRAC (Adaptive Transform Acoustic Coding) format converter.

The K1216's price has not been fixed, but is expected to be in the range of 70,000 pounds (\$129,500 at \$1.85 to the pound).

"Chop Em Out is first again, as it was with DCC," says director and co-founder Avi Landenberg, who sees the move to MD as a far more technologically straightforward process than that for DCC.

"Our involvement with DCC is much greater because of our involvement with Philips," says Landenberg. "We worked very closely with them on the development of DCC. DCC required our input, while with MD we're really just buying a piece of equipment."

However, Landenberg doubts there will be a flood of mastering houses committing to MD because he believes the industry to be "a little retarded at the moment," and because "Sony has hinted that the supply of K1216s is limited."

Chris Holleb, GM of sales and marketing at Sony Broadcast and Communications, confirms Landenberg's impressions of the availability of equipment. "There are none in captivity outside of Japan at the moment," he says. "The first batches are being manufactured as we speak and are due to be delivered to the Sony CD factories initially."

Sony's Digital Audio Disc Corp. facilities in Austria, the U.S., and Japan are slated to receive the units within the next month or two, according to Holleb.

"The very least we need to try and do is make sure that each major market has one as soon as we can," says

Hollebone. "Realistically, I don't think we'll be able to supply anyone else in the U.K. much before the time that MD gets launched [in November], even if they ordered now."

Sony's use of text on MD has been less prominent than that of Philips with DCC, according to Landenberg. "Sony has not, as yet, implemented text as mandatory," he says. "If they choose to develop it, and if our clients want us to pursue that route, then we will."

Hollebone explains Sony's reasoning: "We are, perhaps slightly more than Philips, concentrating on MD being the portable carrier, and one can question the validity of having text when one is driving down the M4. There has, I think, been an overstate-

ment of the importance of text."

MD does, however, allow some basic text information to be input through the K1216 format converter via enhanced Table Of Content data giving artist name and song titles. The scrolling displays that have been seen on prototypes will be driven off what is an equivalent of the PQ data.

"If the record companies want to implement more advanced text then it can certainly be done because there is a lot of subcode area available," says Holleb. "But until we know what record companies want to do with it, if anything, we're not going to foist a system on them, and say they've got to use it."

ZENON SCHOEPE

## Abbey Road Installing First Neve Capricorn Desk

LONDON—Abbey Road Studios here will install the world's first Neve Capricorn digital desk into its Penthouse Studio in August as part of a two-phase order that will also include either a large Neve Legend VRP or another Capricorn for Studio 1 in March 1993.

"The Penthouse will very much decide which way we'll jump on Studio 1," says Abbey Road technical director Neil Aldridge. "Number 1 is by far our most important studio, classical-wise, and we can't afford to have a desk in there that is not liked by our clients. We have to prove to our clients that this is the way forward, and the Penthouse is a means by which we can do that."

While Abbey Road's 48-fader Capricorn will be the first to be installed, it follows the announcement at the APRS exhibition of Capricorn orders

from Hitokuchi-Zaka Studios in Tokyo and Bop Studios in South Africa.

"It was inevitable that we would go for a digital desk at some point in time," says Aldridge. "We chose the Capricorn because many of our clients are familiar and happy with the quality of Neve products. Also, many of our engineers were involved in the concepts of how the Capricorn works. They've made suggestions which Neve has taken on board. So the desk is fairly familiar and configured to their requirements," he says.

According to Neve sales and marketing director Hazell Simpson, Neve will be holding a series of "Capricorn Experience" seminars at the Abbey Road Penthouse aimed at introducing the desk to engineers, producers, and record companies.

ZENON SCHOEPE

## Prod Co. Turns Up TV Volume Offers Top Record-Biz Talent For Ads

BY ROBERT GOLDRICH

LOS ANGELES—Fifteen top record producers and writers are being made available for work on television commercials by HitMakers, a new division of the production house Who Did That Music?

The venture is in a sense akin to—and prompted by—the successful representation by Who Did That Music? of notable film composers—including Danny Elfman, Stewart Copeland, Jerry Goldsmith, and Henry Mancini—to the TV advertising world.

The principals in Who Did That Music?—composer Jeff Koz and executive producer Dain Eric Blair—opted to create the HitMakers banner to distinguish its roster from the resident Who Did That Music? composers—Koz, Al Capps, Geoff Rose, and Chris Horvath—who are collectively responsible for 90% of the

company's commercial volume.

The HitMakers' roster includes Don Was, Jeff "Skunk" Baxter, Alan Parsons, Michael Omartian, Chris Lord-Alge, Tom Lord-Alge, Giorgio Moroder, Ian Prince, Dennis Lambert, Marc Tanner, Atalla "Zane" Giles, Andre Fisher, Rick Nowels, Ric Wake, and Jim Cregan.

Koz and Blair observe that offering record industry talent to the TV ad community is a natural for Who Did That Music? on a couple of fronts. Ad agency people frequently use album cuts when trying to communicate the type of music or sound they want to capture. Now they can go right to the source of those recordings.

Secondly, said Blair, Who Did That Music? has experience in representing and providing production support to composers who are outside the commercial realm, as the aforementioned feature enterprise attests.

(Continued on next page)

## NEW PRODUCTS AND SERVICES

**ARCOUSTICS NEWS:** ARcoustics, an architecture and acoustics firm in New York, has introduced several new acoustical products, including the **Linear 85** absorber, designed to eliminate problems with high-frequency absorption, the **Reflectsorber**, designed to offer selective control of both absorption and reflection in monitoring environments, and the **Softedge**, designed to control the interfering diffractive effects of the console meter bridge. The company is completing a new studio in Kingston, Jamaica, for reggae producer Augustus "Gussie" Clarke.

**TAXI ON CALL:** A computer network has been developed to service record labels, publishers, film and television producers, record producers,

managers, ad agencies, and production music libraries seeking songs and songwriters. A detailed list is accessible by modem, and demo tapes are submitted to an extensive screening board that includes musician/producer Jeff "Skunk" Baxter, engineer/producer Larry Cox, and engineer Ed Goodreau, as well as screeners from the songwriting, publishing, and A&R fields. The firm, Taxi, is based in Woodland Hills, Calif., and offers a variety of membership deals.

**COMPUTER CONTROL:** QSC Audio Inc. has selected Lone Wolf to implement its MediaLink Network Protocol for the remote operation of QSC's EX Series power amplifiers. The QSC remote system will provide

control and monitoring of all critical power amp functions. The EX Series user interface software is also capable of controlling other devices on the network, according to QSC. QSC recently relocated to 1675 MacArther Blvd., Costa Mesa, Calif., 92626-1468.

**TDK SHORTENS DAT:** TDK, Port Washington, N.Y., has introduced a 16-minute DAT cassette, **DA-R16**, designed for single-song and other short-running-time studio applications. The cassettes are available at a suggested retail price of \$8.99.

**PRO CD RECORDER:** Carver Professional has introduced a full-function stand-alone CD recorder, **PDR-10**, designed to generate a temporary table of contents, which allows the recording process to be interrupted and resumed at any time. Unwanted passages may

be deleted before the recording is finalized by fixing the permanent table of contents. During recording, the unit accepts PQ subcode data generated by most hard-disc-based professional edit systems. Final discs can be played back on any CD player. The Lynnwood, Wash.-based company is slated to begin shipping the units this month with a suggested list price of \$8,000.

**FULL SAIL MIX LAB:** Full Sail Center for Recording Arts, Winter Park, Fla., co-designed a new multistation audio mix lab with Tascam Corp. The lab consists of six modular cockpit-style mix stations, each housing a 32-channel Tascam M3500 audio console, two SPX 900 effects processors, and an Audio Logic MT660 stereo compressor/limiter/gate. At the heart is a Tascam MSR24 24-track tape machine.

**SONIC CD PRINTER:** Sonic Solutions has introduced a second-generation CD recorder designed for use with its SonicStation and Sonic System workstations. Features include double-speed CD recording, as well as surgical precision in setting track and index marks, according to the company. It is designed to allow an audio engineer to prepare a reference CD or a premaster CD using write-once recordable CD media that can be sent to a plant for direct glass mastering. Sonic Solutions is based in San Rafael, Calif.

**HILTON SOUNDS TAKES FIRST SONY:** The first Sony PCM-3324S has been delivered to Hilton Sound, a

London-based European pro audio rental company. The new digital multi-track recorder was introduced at the **Audio Engineering Society Convention** in Vienna in March. Hilton has recently relocated its operations to Sutherland Hall, Liverpool Grove, London.

**MONITORING THE DEAD:** A new ear monitor system was used by Grateful Dead members live on stage. The Futuresonics ear monitor system is designed to allow the performer to hear a stereo monitor feed without feedback, and eliminates the need for large floor monitors typically used in live concerts. The system includes a Symetrix SX204 headphone amplifier or A-220 stereo amplifier. Symetrix is based in Seattle.

## TV VOLUME

(Continued from preceding page)

Elfman ("Dick Tracy," "Batman," "Batman Returns"), for example, has composed for Nike and Calvin Klein.

Blair and Koz say the extensive production support and TV ad-scoring expertise at Who Did That Music? offers a measure of comfort to agency clients, some of whom might be skittish about working with record industry folks not familiar with the requirements and time demands of the commercial business.

Koz also noted that several on the HitMakers' roster are actually already well-versed in the commercial discipline.

## IN THE NEW(S) AT APRS CONFAB

(Continued from preceding page)

ics system.

Amek launched its new Langley brand name with the Big console offering automation and patented "talking" recall featuring the sampled voice of designer Rupert Neve. The board will be available in the U.K. in October at 12,000 pounds (about \$22,200 at \$1.85 to the pound).

Neve's voice will assist the resetting process, along with a monitor display. Amek chairman Nick Franks maintained that talking recall was more than a gimmick on the Big console, a mixer that has much in common with Amek's Angela desk, such as two signal paths per strip and splittable EQ and auxes.

Soundtracs displayed the Solo Logic VCA and switch-automated version of its Solo MIDI, although not powered up. The Logic outputs MIDI machine control commands, can be controlled via external continuous controller command, and mixes can be dumped via System.

Further up-market, and powered up, Soundtracs unveiled the Jade production console costing about 25,000 pounds (\$46,250) plus value-added tax for a 32:24 configuration with automation of 32 channels and 32 monitors, a gate for each channel, and a patchbay. The automation system is a derivative of the Tracmix VCA system and the gates—operated from a central control panel—are the result of collaboration between Soundtracs and LA Audio, manufacturers of the multigate software-controlled outboard device. EQ is sweepable four-band with fully parametric mids and

frequency dependent boost, from 15-20 dB, depending upon the frequency being effected.

Allen & Heath's GS3V automated console with VCA, and channel and monitor mute, due later this year, is expected to cost about 2,600 pounds (\$4,810) plus value-added tax, making it the cheapest automated desk on the market. Expandable to 32 automated channels, VCA grouping is supported along with snapshots, and all the data is stored in an internal computer.

Dolby revealed a 19-inch, one-unit rackmount Spectral Recording processor that is level dependent in nature. Three bands of boost across the audio spectrum can be accentuated dynamically, allowing quiet parts of the program to be treated, leaving the remainder of the track intact. An adjustable sliding band noise-reduction circuit is also included.

Euphonix achieved the first U.K. sale for its digitally controlled analog console, the CSII, within a day or so of transferring distribution to TSC division Studio Sales from Stirling Audio.

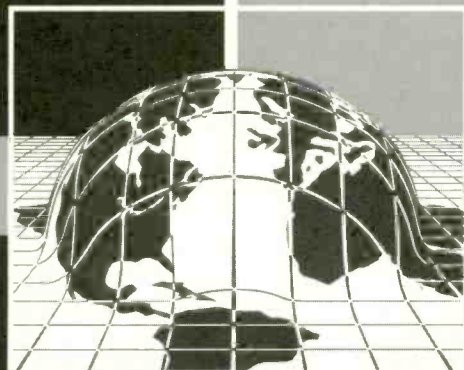
Producers Trevor Horn and Chris Potter were the recipients, and Horn plans to use his desk in the first instance for track-laying Rod Stewart in an Irish country house.

Overall, the APRS' Vaughan said he was pleased with the outcome of the exhibition. "The view among exhibitors was that they were almost prepared to be disappointed, but found they were not," he concluded. "There was a great feeling of optimism."

PRO AUDIO  
AUDIO TRACK  
STUDIO ACTION CHART  
EUROSOUNDS

EVERY WEEK  
EVERY ISSUE  
EVERY NUMBER ONE  
EVERY HAPPENING

NO ONE COVERS  
YOUR WORLD



LIKE BILLBOARD

1993 INTERNATIONAL  
RECORDING EQUIPMENT  
AND STUDIO DIRECTORY

BILLBOARD DELIVERS UP-TO-THE-MINUTE BREAKING NEWS AND VIEWS ON HAPPENINGS IN THE PRO AUDIO AND SOUND RECORDING BUSINESS—EVERY ISSUE, EVERY WEEK.

TO GIVE YOU A COMPETITIVE EDGE IN YOUR BUSINESS, THE DIRECTORY EDITORS AT BILLBOARD ARE PREPARING THE DEFINITIVE BUYING GUIDE FOR THE PRO AUDIO AND SOUND RECORDING BUSINESS:

1993 INTERNATIONAL RECORDING EQUIPMENT AND STUDIO DIRECTORY.

Ad Deadline: July 15, 1992  
Publication Date: September 23, 1992

EVERYWHERE!

A READY REFERENCE USED BY PERFORMING ARTISTS, MANAGERS, PRODUCERS, STUDIO MANAGERS, ENGINEERS AND A&R DIRECTORS, THE 1993 IRESD INCLUDES MORE THAN 2,500 U.S. AND INTERNATIONAL LISTINGS:

- ★ STUDIO EQUIPMENT MANUFACTURERS
- ★ RECORDING STUDIOS
- ★ BLANK TAPE MANUFACTURERS
- ★ STUDIO SERVICES, INCLUDING TAPE CUSTOM DUPLICATORS, EQUIPMENT RENTAL COMPANIES AND SCHOOLS
- ★ EUROPEAN AND INTERNATIONAL SECTION

RESERVE YOUR SPACE TODAY—Call:

JIM BELOFF  
National Advertising Director  
(310) 859-5319

NEW YORK/CANADA  
Ken Karp/Norman Berkowitz  
(212) 536-5004

LOS ANGELES  
Gary Nuell  
(310) 859-5369

NASHVILLE  
Lee Ann Pack  
(615) 321-4240

EUROPE  
Patricia Rod Jennings  
44-71-323-6686



Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 20, 1992)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE SALES	MODERN ROCK
TITLE Artist/ Producer (Label)	I'LL BE THERE Mariah Carey/ W.Afanasieff M.Carey (Columbia)	HONEY LOVE R.Kelly & Public Announcement R.Kelly (Jive)	ACHY BREAKY HEART Billy Ray Cyrus/ J.Scaife J.Cotton (Mercury)	MY LOVIN' (YOU'RE NEVER GONNA GET IT) En Vogue/ T.McElroy D.Foster (Atco EastWest)	FRIDAY I'M IN LOVE The Cure/ David M. Allen & The Cure (Fiction/Elektra)
RECORDING STUDIO(S) Engineer(s)	KAUFMAN ASTORIA STUDIOS (New York) Dave Hewitt	CHICAGO RECORDING (Chicago) Peter Mokran	MUSIC MILL (Nashville) J.Cotton,G.Smith J.Scaife	FANTASY (Berkley,CA) Steve Counter	THE MANOR (Shipton-On- Cherwel, ENGLAND) David M. Allen
RECORDING CONSOLE(S)	API	Neve VR 72	Focusrite	Trident Series 80	SSL 4000 G Series
MULTITRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A-827	Mitsubishi X-850	Studer A-800	Studer A-800
STUDIO MONITOR(S)	KRK	Lakeside/TAD	Big Red	UREI 813	Custom Westlake
MASTER TAPE	Ampex 467	3m 996	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Dana Jon Chappelle	BATTERY (New York) Chris Trevett	MUSIC MILL (Nashville) J.Cotton,G.Smith J.Scaife	CAN AM (Los Angeles) Ken Kessie	OLYMPIC (London, ENGLAND) Mark Saunders
CONSOLE(S)	SSL 4000 E Series	SSL 4000 G Series	Focusrite	SSL 4000 E Series G Computer	SSL 4000 G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Otari MTR-100	Mitsubishi X-850	Otari MTR-90/ Studer A-800 Mark III	Studer A-820
STUDIO MONITOR(S)	Yamaha NS10	Tannoy SSMU	Big Red	Yamaha NS10	Genelec
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	HIT FACTORY DMS Herb Powers Jr.	MASTERMIX Hank Williams	BERNIE GRUNDMAN Brian Gardner	OLYMPIC Mark Saunders
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	Disc Manufacturing Inc.	PDO	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sonopress	HTM	WEA Manufacturing	WEA Manufacturing

© 1992, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

## FUTURE DISC SYSTEMS

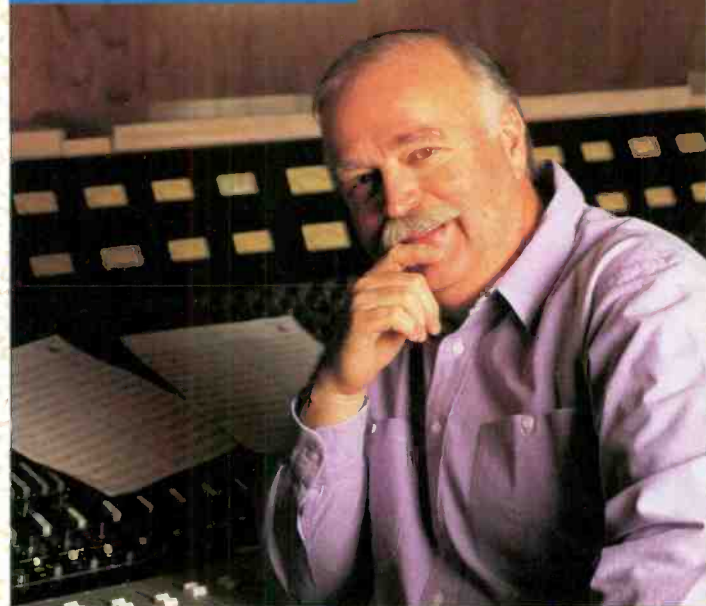
MASTERING  
STUDIOS  
HOLLYWOOD, CA  
213/876-9733  
FAX 213/876-8143

10 YEARS  
FUTURE DISC SYSTEMS

H A M M E R  
T O M P E T T Y  
G E O R G E  
H A R R I S O N  
L U T H E R  
V A N D R O S S  
B E A S T I E B O Y S  
A A R O N H A L L  
J O D Y W A T L E Y  
C E C E  
P E N I S T O N  
M S G  
U G L Y K I D J O E  
B O Y Z I I M E N  
Q U E E N



**Bruce  
Swedien**  
DEMANDS  
**DOLBY SR**



Alan Sjöberg

*A* little voice inside tells me not to give up my analog machines. There is a refinement and character with analog not available with other mediums."

**Occupation**

Producer, engineer, songwriter.

**Recent credits**

Co-produced 5 and engineered 11 songs on Michael Jackson's "Dangerous." Currently working with Michael Jackson, Sergio Mendes and Rene Moore.

**Career credits**

At age 19 recorded Tommy Dorsey, and hasn't stopped yet: Quincy Jones, The Chicago Symphony, Duke Ellington, Count Basie, Stan Kenton, Oscar Peterson, Sarah Vaughn, Natalie Cole, Barbra Streisand, Dizzy Gillespie, Diana Ross, Nat 'King' Cole. Awards: 3 Grammy's (8 nominations); TEC Hall of Fame.

**Career direction**

"I want to do more co-producing and song writing along with engineering."

**On his technique**

"Lately I have returned to recording directly to analog recorders, later transferring the final elements to digital for editing and storage."

**On Dolby SR**

"Dolby SR allows the inherent beauty of analog recording to come through without annoying hiss, hum, or print-through. I use Dolby SR on all my projects."



Michael Jackson's "Dangerous" (Epic)  
5 songs co-produced, 11 engineered  
by Bruce Swedien

Dolby SR: now over 61,000 tracks worldwide.



Dolby Laboratories Inc. • 100 Patterson Avenue, San Francisco, CA 94103-4813 • Telephone 415-558-0200 • Telex 34409 • Facsimile 415-863-1373  
348 Clapham Road London SW9 9AP • Telephone 071-720-1111 • Telex 919100 • Facsimile 071-720-4118  
Dolby and the double-D symbol are trademarks of Dolby Laboratories Licensing Corporation. ©Dolby Laboratories 1992. S92/9387

# Single Reviews

EDITED BY LARRY FLICK

## POP

### ▶ **BABYFACE FEATURING TONI BRAXTON** Give Me My Heart (4:05)

PRODUCERS: L.A. Reid, Babyface  
WRITERS: L.A. Reid, Babyface, D. Simmons, B. Watson  
PUBLISHERS: Kear/Ensign/Green Skirt/Sara Seven, BMI  
LaFace 4026 (c/o BMG) (cassette single)

Preview into the star-studded soundtrack to Eddie Murphy's new movie, "Boomerang," is a seductive pop/jacker, etched with Babyface and partner L.A. Reid's signature sound. Babyface's warm voice blends well with Braxton's silky delivery, adding extra incentive to its already extensive appeal to both pop and urban radio.

### ▶ **KRIS KROSS** Warm It Up (3:53)

PRODUCERS: Jermaine Dupri, Joe "The Butcher" Nicolò  
WRITER: J. Dupri  
PUBLISHERS: EMI-April/So So Def, ASCAP  
Columbia 74376 (c/o Sony) (cassette single)

While it's difficult to imagine anything coming close to matching the astonishing success of "Jump," this chunky pop/hip-hopper has a decent shot—mostly because it bares a remarkable resemblance to its predecessor. Attitudinal rhymes are matched with fist-waving chorus chants. Lukewarm Hot 100 moves will likely accelerate now that furor over "Jump" is fading.

### ▶ **U2** Even Better Than The Real Thing (3:41)

PRODUCERS: Steve Lillywhite, Brian Eno, Daniel Lanois  
WRITERS: Bono, U2  
PUBLISHERS: U2/Chappell & Co., ASCAP  
Island 866977 (c/o PGD) (cassette single)

The radio campaign behind the quartet's fab "Achtung Baby" opus forges on with this jangly pop/rock ditty. Slicing guitars that hearken back to the band's early days cut through Bono's brooding vocals and propel a thin-but-pleasing chorus. Will keep pundits at several formats smiling, while Paul Oakenfold's intense dance remixes will jolt DJs into action. CD single has three previously unavailable songs.

### ▶ **PETER CETERA** Restless Heart (4:09)

PRODUCERS: Andy Hill, Peter Cetera  
WRITERS: P. Cetera, A. Hill  
PUBLISHERS: PPC Songs, ASCAP; Big Note, BMI  
Warner Bros. 18897 (cassette single)

Cetera breaks an extended recording silence with an engaging and rhythmic tune that is easily the toughest-sounding track we've heard from him in years. Song has a sing-along chorus that will sound quite nice on soft top 40 and AC stations. From the new "World Falling Down" album.

### ★ **TORI AMOS** Crucify (no timing listed)

PRODUCER: Davitt Sigerson  
WRITER: T. Amos  
PUBLISHER: Sword & Stone, ASCAP  
REMIXERS: Ian Stanley, Ross Cullum  
Atlantic 82399 (CD single)

Hard to peg where this stirring second single from Amos' much-touted "Little Earthquakes" will land. Its complex melody and intense lyrics may fly over many heads, though it is a unique and moving effort that should be experienced. Single also appears on an EP that includes daring piano/vocal covers of Nirvana's "Smells Like Teen Spirit" and Led Zeppelin's "Thank You."

### LAURA ENEA Our Love (3:53)

PRODUCERS: Mauro P. DeSantis, Jerry Melillo  
WRITERS: M. Facchini, M. DeSantis, J. Melillo  
PUBLISHERS: Next Plateau/Facchini/Pantaleo/In House, ASCAP  
Next Plateau 50186 (cassette single)

Jacked-up pop/dance track is fierce and frenetic. Disco fever is running

hot as Enea's souped-up diva vocals wash over simplistic lyrics. Contact: 1650 Broadway, New York, NY 10019.

### DIAMOND D I Need You Tonight (2:53)

PRODUCERS: Diamond D, Chocolate Chip  
WRITERS: Diamond D, P. Tallez, R. Bean, Abel Zarate  
PUBLISHERS: Diamond Says, ASCAP; Canterbury, BMI  
Quality 19104 (CD single)

Melodic and mainstream love-rap from budding teen idol Diamond D should strike a chord among young, suburban females. Harmless, pop/hip-hop cut seems tailor-made for adolescent romance. Contact: 213-658-6796.

## R & B

### SHERMAN Everybody Has An Angel (3:39)

PRODUCER: Joe Venneri  
WRITERS: W. Siegler, E. Curry, J. Siegler  
PUBLISHERS: Gamble and Huff/Henry Suemay/Tajai, BMI  
JRS 815 (c/o BMG) (CD promo only)

Actor Hemsley, the man who played TV's George Jefferson, gets serious here, targeting the upscale, adult hipster on this mainstream R&B ballad. AC-leaning urban radio programmers may find its spiritual optimism uplifting and pleasant.

### A+ WITH TOTAL CONTROL Atlanta Madness (4:13)

PRODUCERS: Ken Fambro, Tony Parker  
WRITERS: C. Thornton, B. Tillman, T. Parker, K. Fambro  
PUBLISHER: Guest Shot  
Guest Shot 1650 (CD single)

Saucy jack-swing jam jumps with vibrant spirit. Uptempo cut bounces with fluid, playful ease, while layered vocals provide suave sophistication. Contact: 3729 Main St., College Park, Ga. 30337.

### POETIK JUSTICE Groove Line (3:54)

PRODUCERS: B-Rockin', Tycho 4  
WRITERS: B-Rockin', Tycho 4  
PUBLISHER: Secret Society, ASCAP  
Bumpus 001 (CD single)

The melodic vocals that back this rhythmic dance track are apparently inspired by Earth, Wind, & Fire—and

they lend a slick smoothness to the proceedings. In-er-face percussion seems destined to turn it out on the dancefloor, as well as on urban and pop airwaves. Contact: P.O. Box 90141, Dayton, Ohio, 45490.

## COUNTRY

### ▶ **DON WILLIAMS** It's Who You Love (3:16)

PRODUCER: Allen Reynolds  
WRITERS: C. Black, K. Kane, R.M. Bourke  
PUBLISHERS: Sony Cross Keys/Chappell, ASCAP  
RCA 62240 (c/o BMG) (7-inch single)

Sweet and believably delivered. Catchy hook dances in the subconscious after one listen and tends to resurface often.

### ▶ **MARY-CHAPIN CARPENTER** I Feel Lucky (3:08)

PRODUCERS: John Jennings, Mary-Chapin Carpenter  
WRITERS: M.C. Carpenter, D. Schlitz  
PUBLISHERS: EMI April/Getarealjob/Don Schlitz/Almo, ASCAP  
Columbia 74345 (c/o Sony) (CD single)

This gal can definitely croon. A spirited, bluesy blaze that has lots of hot guitar-picking and unrestrained vocals.

### ▶ **STEVE WARINER** A Woman Loves (3:52)

PRODUCERS: Scott Hendricks, Tim DuBois  
WRITERS: S. Bogard, R. Giles  
PUBLISHERS: WB/Rancho Bogardo/Kinetic Diamond/Edge O'Woods, ASCAP  
Arista 12426 (c/o BMG) (7-inch single)

Only a dead ear would fail to love Wariner's superbly sensitive performance of this number. Message is a wonderfully delicate contrast of the female and male perspectives. Flawless production is spellbinding.

### ▶ **LEE ROY PARNELL** What Kind Of Fool Do You Think I Am (3:36)

PRODUCERS: Scott Hendricks, Barry Beckett  
WRITERS: A. Carmichael, G. Griffin  
PUBLISHERS: Sheddhouse/Robinette, admin. by PolyGram Intl., ASCAP  
Arista 12431 (c/o BMG) (7-inch single)

In terms of commercial appeal, this record is as hot as a firecracker. Crank up the radio and sink it loud, for this record is a hit. Vibrant, insistent, and full of great guitar licks. Parnell's most praiseworthy performing.

### ▶ **BILLY DEAN** Billy The Kid (3:07)

PRODUCERS: Chuck Howard, Tom Shapiro  
WRITERS: B. Dean, P. Nelson  
PUBLISHERS: EMI Blackwood/Great Cumberland, BMI  
Liberty/SBK 79253 (c/o CEMA) (CD promo)

Hooky and clever, but a quick wear on the ears. Co-written by Dean, the song, one assumes, is autobiographical.

### ▶ **BLACK TIE** Listen To The Radio (2:50)

PRODUCER: Reggie Fisher  
WRITER: N. Griffith  
PUBLISHERS: Irving/Ponder Heart, BMI  
Bench 06 (7-inch single)

Strong lead vocals, warm harmonies, and effective imagery make for pure listening pleasure, but place those elements atop a Nanci Griffith song and the number becomes majestic.

## DANCE

### ▶ **THE PRODIGY** Charley/Everybody In The Place (5:28)

PRODUCERS: Chaz Stevens, Liam Howlett  
WRITER: L. Howlett  
PUBLISHER: Virgin  
REMIXERS: Joey Beltram, Moby  
XL/Elektra 66411 (12-inch single)

Super-hot techno act makes the jump to major labeldom with a double A-sided single that has already had a healthy club run on an indie. Both cuts have remixed to great effect, retaining the assaulting aggression of the original versions, while giving folks something new to taste. Both

will continue to fill dancefloors, and "Everybody In The Place" has strong mix-show and crossover-radio potential.

### ★ **UNIT 2** Sunshine (no timing listed)

PRODUCERS: Underground Resistance  
WRITER: not listed  
PUBLISHER: not listed  
Happy 1003 (12-inch single)

Way-hip Underground Resistance production posse re-emerge with a bright and chipper houser. Positive lyrics are a fine complement to arrangement's brassy horn samples and lively piano lines. Deserves to be an instant add to peak-hour sets. Contact: 313-963-1025.

### THE KINGS Blow That Whistle (5:23)

PRODUCER: Tuta "Techno T" Aquino  
WRITERS: J. Aquino, G. King, R. King  
PUBLISHERS: Tuta Tunes/Freedurb, ASCAP  
Quark 037 (12-inch single)

Rap/toast team steamroll over a hot 'n' sweaty techno track. Noisy synths are balanced by air-punching chants and frenetic percussion. Would prove to be a solid addition to almost any rave. Go directly to the "Hardcore Whistle" mix. Contact: 212-489-7260.

## A C

### ROBIN CROW Sleepwalking (3:46)

PRODUCER: Robin Crow  
WRITERS: R. Crow, P. Brannon  
PUBLISHERS: Crow Notes, ASCAP; Top Tenn., BMI  
RCA 62272 (c/o BMG) (CD single)

Full-bodied, guitar-driven instrumental is spiritual and dreamy, effectively evoking the mystic properties between sleep and awareness. Influences run the gamut from country and classical to jazz and new age.

## ROCK TRACKS

### ▶ **SLAUGHTER** Real Love (3:40)

PRODUCERS: Dana Strum, Mark Slaughter  
WRITERS: M. Slaughter, D. Strum  
PUBLISHERS: Topless/Chrysalis Songs, BMI  
Chrysalis/ERG 05473 (c/o CEMA) (CD single)

Second cut from headbanger's quartet's fine new album, "The Wild Life," injects a memorable melody into a bluesy, guitar-driven base. Crunchy riffs and howling vocals will keep the momentum building at album-rock radio, and track also has the potential to reignite interest at top 40.

### ▶ **ALICE IN CHAINS** Would? (3:27)

PRODUCERS: Alice In Chains  
WRITER: J. Cantrell  
PUBLISHER: Buttnugget, ASCAP  
Columbia 4484 (c/o Sony) (CD promo)

Quartet will certainly expand its loyal core of fans with this hypnotic cut from the soundtrack to the movie "Singles." Production is textured with wall-of-sound guitars, ominous lead vocals, and a slowly insinuating rhythm section. An entrancing track that will work equally well at alternative and album-rock formats.

### ▶ **LITTLE FEAT** Quicksand & Lies (4:06)

PRODUCER: Bill Payne  
WRITERS: B. Payne, C. Fuller  
PUBLISHERS: Morgan Creek/Feat, ASCAP  
Morgan Creek 0025 (CD promo)

Venerable band is among the acts adding tunes to the soundtrack from the film "White Sands." Easygoing track is enriched with subtle piano/guitar interplay, and brings to mind the '70s era of California singer/songwriters. A warm and familiar entry that will find a welcome home at classic-angled album-rock outlets.

### THE NORTHERN PIKES Girl With A Problem (3:59)

PRODUCERS: Rick Hutt, Fraser Hill, The Northern Pikes  
WRITER: J. Semko  
PUBLISHER: Northern Pikes, SOCAN  
Scotti Bros. 75311 (c/o BMG) (cassette single)

Driving, classic pop/rock takes a cue from the Heartbreakers' early catalog. Easy-going melody jangles beneath sing-song lyrics. Rootsy rock 'n' roll should appeal to mainstream rock programmers.

### JAMES McMURTRY Where's Johnny (4:42)

PRODUCER: Michael Wanchic  
WRITER: J. McMurtry  
PUBLISHERS: Short Tip/Bug, BMI  
Columbia 4589 (c/o Sony) (CD promo)

Light, chugging percussion urges this engaging folk/rock tune down a bittersweet, storytelling path. Poignant, descriptive lyrics paint a vivid picture of a troubled young man who's "just turned out the lights."

### DOC LAWRENCE Come Dry Your Eyes (3:30)

PRODUCERS: Charles Plotkin, Joe Patrick, Doc Lawrence  
WRITER: D. Lawrence  
PUBLISHER: Black Palm, ASCAP  
Chameleon 8594 (c/o Elektra) (CD promo)

Straightforward, rootsy rocker pulls no punches, and its down-home sensibility is accessible and inviting. Lawrence's vocals blend the familiar influences of everyone from John Mellencamp and John Hiatt to Van Morrison and Mick Jagger.

### SOUL KITCHEN I Need It Bad (no timing listed)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Giant 4232 (c/o Warner Bros.) (CD promo)

Gritty track is highly-charged and spirited—and is destined to claim fans of no-frills party-rock. Mainstream album-rock programmers should also pick up on the song's radio-friendly groove.

### ★ THE BADLEES Like A Rembrandt (3:30)

PRODUCERS: Bret Alexander, the Badlees  
WRITERS: Alexander, Naydock  
PUBLISHER: Brettee, ASCAP  
Rite-Off 1060 (maxi-cassette single)

Cool and undiscovered band offers one of the best tunes on its excellent album, "Diamonds In The Coal." Worldly lead vocals mesh well with tight harmonies and simple acoustic-rock instrumentation. Would fit perfectly within alternative and college radio formats. Contact: 201-309-2240.

## RAP

### ▶ **D.J. MAGIC MIKE & M.C. MADNESS** Class (4:35)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Cheetah 9510 (maxi-cassette single)

Orlando-based DJ Magic Mike follows up a string of successful singles with this hard-hitting tome about racism and urban decay. Beats are down and dirty, backed by dexterous, melodic scratching. Contact: 407-649-9773.

### BEASTIE BOYS So What'cha Want (no timing listed)

PRODUCERS: Beastie Boys, Mario Caldato Jr.  
WRITERS: Beastie Boys  
PUBLISHER: Brooklyn Dust, ASCAP  
Capitol 15847 (c/o CEMA) (CD single)

Listeners likely will check their stereo speakers for frazzled wires upon hearing this muffled, distorted track. Grainy, white noise dominates bratty cut, which booms with thumping bass and relentless rhythm.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.



**Nevermind The Diaper.** KTYD (K-Tide) Santa Barbara, Calif., morning man Matthew Arnett, left, broadcast live from Wild Planet Records wearing nothing but a diaper to protest the decision by Ventura City officials that the Nirvana poster in the store's window is obscene. The poster, and album cover, depict a naked baby boy. Listeners stopped by with naked pictures of their own babies, and one listener, right, compared his baby's diapers with Arnett's while spectators looked on.

## SEN 1st Round-The-Clock Sports Network Las Vegas Base Makes Gambling Touchy Issue

■ BY CARRIE BORZILLO

NEW YORK—With a growing number of stations going all-sports or increasing the amount of sports programming they air, there is an increasing demand for syndicated sports programming. With this in mind, Las Vegas-based Sports Entertainment Network took the opportunity to be the first and only live 24-hour sports network.

Since its inception last July, SEN has acquired four FM and 79 AM affiliates including WSAI Cincinnati and WGH Norfolk, Va., which came on line in May. SEN PD Joe Speck claims the number of calls to the network's 800 number, used for all 25 of its shows, has steadily climbed from approximately 1,000 calls in its first month of use to 214,000 calls in April.

"We offer stations a variety of programs that they can choose from," Speck says. "They get to cherry pick their programming and mesh their own local sports with our national shows to get a good mix. Our only requirement to be an affiliate is [that] they have to use at least 10 hours a week of our programming."

According to Speck, the average affiliate carries 72 hours a week of SEN programming. Nine of the 83 affiliates take advantage of the full 24 hours SEN offers. The programs are offered on a barter basis.

OM Peter Sellers of SEN's Oklahoma City affiliate, WWLS, says he's excited to have the use of sports-talk networks. WWLS has been all-sports since 1988, when there weren't as many syndicated sports programs available. Since then, WWLS has hooked up with SEN and Boston-based Star Communications, in addition to airing three local sports shows.

Most of SEN's 25 programs are interview shows. They include: "Sports Buffet" with Joe Chevalier;

"Sports Around America" with Tim Neverett; and "Sports Fanfare" with Larry Cotlar. SEN also offers "Prime Time Trivia"; a sports news show with Rodd Stowell called "Morning Sports Page"; two shows that give point spreads or the odds, called "Two On The Line" and "Rogerson On Racing," hosted by Pat Rogerson; and special weekend shows.

Although the majority of the programs cover the more popular sports—baseball, basketball, football, and hockey—SEN also covers racing, sports-card collecting, college and international sports, and wrestling.

Speck says, "One of the most important things we do is get people, fans from around the country, together on the phone to talk sports. People like to get different opinions and attitudes about their home teams and any other team. You get a more diverse look on what's going on that way."

### NOT FOR GAMBLERS ONLY

"One problem we have to overcome, though, is [that] since we're based in Las Vegas people think we're a gambling network. We're not," Speck says. "And I think we've proven our credibility by having knowledgeable hosts and interviews with the movers and the shakers in sports."

Jeff Kramer, PD of SEN's Sacramento, Calif. affiliate, KSAC, says he won't air "Two On The Line" or "Rogerson On Racing" because the majority of the station's listeners don't gamble.

WWLS' Sellers, on the other hand, says those programs "go over big" with the Oklahoma City audience. Speck notes that the shows don't promote gambling, they give the odds because "everyone wants to know what team is going to win."

Another company that serves sports-talk radio stations is the in-

## Sex-Harassment In Focus At R&R Meet Employment Stats, FCC Rules Also Tackled

■ BY PHYLLIS STARK

LOS ANGELES—At the last Radio & Records convention two years ago, the most talked about moment happened when Jacor Communications executive VP/COO Randy Michaels, discussing the importance of being outrageous, ripped the shirt off a woman he had planted in the audience. It is ironic, therefore, that one of the highlights of this year's convention was a panel on sexual harassment.

While the conference, held here June 11-13, attracted approximately 3,000 attendees (up from 2,500 in 1990), the sexual-harassment panel was not well attended, perhaps because a rival tip sheet was holding a beach picnic at the same time.

Nevertheless, the session was

lively, and focused not only on sexual harassment, but on the related topic of how few women there are in the radio business. Speaking on the latter subject, Summit Communications group VP/operations Mary Catherine Sneed remarked, "I used

### 'A lot of attitudes need to be changed'

to think things will change a lot, but now I'm thinking not in my lifetime, and that's sad." To demonstrate her point, Sneed held up an ad for next week's Bobby Poe top 40 convention that included pictures of all of the scheduled speakers. Noting that only two of the 35 speakers were women, Sneed got a big laugh when she said, "The demo for these stations is 18-34 women. Maybe there is some correlation between the fact that all of these guys are programming these stations and top 40 is going down the tubes."

Both Sneed, and consultant Donna Halper, who was in the audience, told stories about their own sexual-harassment experiences in the '70s. Halper said when she told people about an incident in which she was "practically raped" at a job interview, she was told to "keep quiet because I would be perceived as either not a good sport or as a trouble maker and a bitch." Halper also told of working at a station where the men would gather in the conference room every afternoon to watch "hardcore porn" movies.

"I see a lot of attitudes that need to be changed, and you can't legislate attitudes," Halper said. "What's a girl to do [other] than keep a sense of humor and learn judo?"

At the same panel, American Women In Radio & Television president Sally Forman introduced a joint AWRT/Capital Cities/ABC public service campaign on the subject that will begin on television later this month and is also being prepared for radio. AWRT has already begun distributing a booklet on sexual harassment to 16,000 libraries.

### RADIO EMPLOYMENT TO DROP

The biggest news from the panel on "Owning and Leasing Stations in the Deregulated '90s" was an projection that the increasingly common local marketing agreements would result in a 10%-15% drop in radio employment in the next few years, particularly in the areas of sales and programming. Asked if LMAs were truly achieving operating efficiencies, George Nadel Rivin of the broadcast accounting firm Miller, Kaplan, Arase & Co. cited those figures, which are based on his one-year study of LMAs.

The subject came up again at the convention-closing "Radio on Radio" panel when panelists were asked if they thought the proposed FCC ownership rule changes would eliminate jobs. While Infinity

Broadcasting CEO Mel Karmazin said, "I don't see any of the things the FCC is talking about eliminating jobs for anyone in this room," Pyramid Broadcasting CEO Rich Balsbaugh sharply disagreed. "I think you're going to double up some jobs," he said. "There's going to be some cutting back. But with so many people losing money, it's better than there not being any jobs for anyone."

The controversial ownership changes were also discussed at the owning and leasing panel. Noting that the proposed changes raised some strong objections from several high-profile lawmakers, Washington, D.C.-based broker Dick Blackburn said, "My feeling is Congress fine with all this, but there are two or three people who have taken it on themselves to be excited about [it] . . . I don't think their constituents support that [objection]. I think if you took a poll of Congress, most wouldn't know about [this issue], but those who did would support [the changes]."

Later, when the subject of financing came up, investment banker John Frankhouser of Star Media Group was asked where a first-time buyer can go for money. He replied, "There is literally no place for them to go except to rich relatives. Unless you have a relationship with a bank or some inside source, there is virtually no one I know of who will lend to the industry on a first-time basis."

In the midst of the discussion of radio's financial problems, Shamrock Broadcasting CEO Bill Clark made a pitch for programming. "The more we focus on finance and technology and the less we focus on customers, the worse our problems will be," he said. "I think the programming people will be the saviors of this business."

### TOP 40 ALIVE AND WELL?

At a panel called "Hot AC: Is CHR Alive and Well and Using a Different Name," WMTX (Mix 96) Tampa, Fla., PD Mason Dixon described his format as top 40 without "all the music that sounds like tennis shoes rolling around in the dryer."

Dixon talked about the need to recognize hot AC as a format distinct from mainstream, oldies-based AC. "We need the [record] service and we need to be recognized, which is hard when we're lumped in with stations that are all oldies," he said. "The rules need to change to reflect what we're doing."

Talking about AC radio's competition problems (Billboard, June 13), consultant Mike McVay said, "I'm encouraging the No. 3 and 4 ACs in the market to go country."

### CONVENTION CAPSULES

Also of note at the convention: • Asked at the "Radio On Radio" panel what the biggest problem facing the industry is, Infinity's Kar-  
(Continued on page 67)

# POWER PLAYLISTS™

Playlists supplied by Broadcast Data Systems' Radio Track service. Stations selected from rotating panel of leading broadcasters in top 85 radio markets, electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of plays in monitored week.

## MONITORED AIRPLAY FROM THE NATION'S LARGEST AND MOST INFLUENTIAL RADIO STATIONS

### HOT 100 COUNTRY

**POWER 99 FM**

Atlanta P.D.: Rick Stacy

- 1 Tom Cochrane, Life Is A Highway
- 2 Cure, Friday I'm In Love
- 3 George Michael, Too Funky
- 4 Color Me Badd, Slow Motion
- 5 En Vogue, My Lovin' (You're Never Gonna Get This)
- 6 Celine Dion, If You Asked Me To
- 7 Mariah Carey, I'll Be There
- 8 Genesis, Jesus He Knows Me
- 9 L.L. Cool J., I'll Be There
- 10 Toad The Wet Sprocket, All I Want
- 11 Smothers, Get A Hold Of My Heart
- 12 Bruce Springsteen, 57 Channels (And No One's Doing More)
- 13 Technatronix, Move This
- 14 Richard Marx, Take This Heart
- 15 Outfield, Closer To Me
- 16 Joe Public, Live And Learn
- 17 CeCe Peniston, Keep On Walkin'
- 18 Arrested Development, Tennessee
- 19 Ugly Kid Joe, Everything About You
- 20 U2, One
- 21 TLC, Baby-Baby-Baby
- 22 Shakespeare's Sister, Stay
- 23 Ephraim Lewis, It Can't Be Forever
- 24 Cure, High
- 25 Curtis Stigers, Sleeping With The Light
- 26 Red Hot Chili Peppers, Under The Bridge
- 27 Michael Bolton, Steel Bars
- 28 Prince & The N.P.G., Money Don't Matter
- 29 Indigo Girls, Galileo

**KDWB 101.3**

Minneapolis/St. Paul P.D.: Mark Wolke

- 1 En Vogue, My Lovin' (You're Never Gonna Get This)
- 2 Color Me Badd, Slow Motion
- 3 Red Hot Chili Peppers, Under The Bridge
- 4 Mariah Carey, I'll Be There
- 5 Sophie B. Hawkins, Damn I Wish I Was Mr. Big, Just Take My Heart
- 6 Tom Cochrane, Life Is A Highway
- 7 George Michael, Too Funky
- 8 Colourhaus, Innocent Child
- 9 Celine Dion, If You Asked Me To
- 10 Amy Grant, I Will Remember You
- 11 Richard Marx, Take This Heart
- 12 Michael Bolton, Steel Bars
- 13 Jon Secada, Just Another Day
- 14 Luther Vandross & Janet Jackson, The Body Heat
- 15 Mitch Malloy, Anything At All
- 16 Outfield, Closer To Me
- 17 Bronx Style Bob, Forbidden Love
- 18 Eddie Money, Fall In Love Again
- 19 Bryan Adams, Thought I'd Died And Gone
- 20 Joe Public, Live And Learn
- 21 Vanessa Williams, Just For Tonight
- 22 Tag, The Way I Feel
- 23 Cure, Friday I'm In Love
- 24 U2, One
- 25 B-52's, Good Stuff
- 26 Cover Girls, Wishing On A Star
- 27 Annie Lennox, Why
- 28 Bonnie Raitt, Not The Only One
- 29 Black Crowes, Remedy
- 30

**B94 FM**

Pittsburgh P.D.: Buddy Scott

- 1 Mariah Carey, I'll Be There
- 2 Joe Public, Live And Learn
- 3 En Vogue, My Lovin' (You're Never Gonna Get This)
- 4 Color Me Badd, Slow Motion
- 5 Vanessa Williams, Save The Best For Last
- 6 Bryan Adams, Thought I'd Died And Gone
- 7 Celine Dion, If You Asked Me To
- 8 George Michael, Too Funky
- 9 Tom Cochrane, Life Is A Highway
- 10 Sophie B. Hawkins, Damn I Wish I Was Mr. Big, Just Take My Heart
- 11 Mr. Big, Just Take My Heart
- 12 Cover Girls, Wishing On A Star
- 13 Jon Secada, Just Another Day
- 14 Luther Vandross & Janet Jackson, The Body Heat
- 15 Tevin Campbell, Strawberry Letter 23
- 16 Eric Clapton, Tears In Heaven
- 17 John Mellencamp, Now More Than Ever
- 18 Richard Marx, Take This Heart
- 20 Linear, T.L.C.
- 21 Technatronix, Move This
- 22 Vanessa Williams, Just For Tonight
- 23 Red Hot Chili Peppers, Under The Bridge
- 24 B-52's, Good Stuff
- 25 Def Leppard, Make Love Like A Man
- 26 Genesis, Hold On My Heart
- 27 Shania, I Love Your Smile
- 28 Arrested Development, Tennessee
- 29 Annie Lennox, Why
- 30 Cure, Friday I'm In Love

**KPLZ 93.5**

Seattle P.D.: Casey Keating

- 1 Red Hot Chili Peppers, Under The Bridge
- 2 Mariah Carey, I'll Be There
- 3 En Vogue, My Lovin' (You're Never Gonna Get This)
- 4 Joe Public, Live And Learn
- 5 Michael Jackson, In The Closet
- 6 George Michael, Too Funky
- 7 Sophie B. Hawkins, Damn I Wish I Was Mr. Big, Just Take My Heart
- 8 Richard Marx, Hazard
- 9 Bryan Adams, Thought I'd Died And Gone
- 10 Cure, Friday I'm In Love
- 11 Tom Cochrane, Life Is A Highway
- 12 Linear, T.L.C.
- 13 Celine Dion, If You Asked Me To
- 14 Luther Vandross & Janet Jackson, The Body Heat
- 15 Genesis, Hold On My Heart
- 16 U2, One
- 17 B-52's, Good Stuff
- 18 Michael Bolton, Steel Bars
- 19 Billy Ray Cyrus, Achy Breaky Heart
- 20 Mariah Carey, Make It Happen
- 21 Jon Secada, Just Another Day
- 22 Kris Kross, Jump
- 23 Amy Grant, Good For Me
- 24 Def Leppard, Let's Get Rocked
- 25 Cover Girls, Wishing On A Star
- 26 Mervyn Cadell, The Sweater
- 27 Technatronix, Move This
- 28 Mr. Big, Just Take My Heart
- 29 Sir Mix-A-Lot, Baby Got Back
- 30 Outfield, Closer To Me

**KPLX 99.5**

Dallas P.D.: Bobby Kraig

- 1 Wynonna, I Saw The Light
- 2 George Strait, Gone As A Girl Can Get
- 3 Brooks & Dunn, Boot Scootin' Boogie
- 4 George Strait, Gone As A Girl Can Get
- 5 Trisha Yearwood, The Woman Before Me
- 6 Garth Brooks, The River
- 7 McBride & The Ride, Sacred Ground
- 8 Billy Ray Cyrus, Achy Breaky Heart
- 9 Martina McBride, The Heart Has Come
- 10 Joe Diffie, Ships That Don't Come In
- 11 Billy Dean, Billy The Kid
- 12 Alan Jackson, Midnight In Montgomery
- 13 Steve Warner, A Woman Loves
- 14 Alabama, Take A Little Trip
- 15 Michelle Wright, Take It Like A Man
- 16 Shenandoah, Rock My Baby
- 17 Ronnie Milsap, All Is Fair In Love An
- 18 Diamond Rio, Norma Jean Riley
- 19 Suzy Bogguss, Aces
- 20 Marty Stuart & Travis Tritt, This One
- 21 Mary Chapin Carpenter, I Feel Lucky
- 22 Dwight Yoakam, The Heart That You Own
- 23 Tracy Lawrence, Runnin' Behind
- 24 Reba McEntire, The Night The Lights W
- 25 Lee Roy Parnell, What Kind Of Fool Do
- 26 Lorie Morgan, Home Sweet Home
- 27 Mark Chesnut, I'll Think Of Something
- 28 Dennis Robbins, Home Sweet Home
- 29 Clint Black, We Tell Ourselves
- 30 Pam Tillis, Blue Rose Is

**KZLA 93.9 FM**

Los Angeles P.D.: Bob Guerra

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 Shenandoah, Rock My Baby
- 3 Diamond Rio, Norma Jean Riley
- 4 George Strait, Gone As A Girl Can Get
- 5 Ronnie Milsap, All Is Fair In Love An
- 6 Joe Diffie, Ships That Don't Come In
- 7 Trisha Yearwood, The Woman Before Me
- 8 McBride & The Ride, Sacred Ground
- 9 Alan Jackson, Midnight In Montgomery
- 10 Mary Chapin Carpenter, I Feel Lucky
- 11 Billy Dean, Billy The Kid
- 12 Suzy Bogguss, Aces
- 13 Wynonna, I Saw The Light
- 14 Michelle Wright, Take It Like A Man
- 15 Garth Brooks, The River
- 16 Lorie Morgan, Something In Red
- 17 John Anderson, When It Comes To You
- 18 Martina McBride, The Time Has Come
- 19 Ricky Van Shelton, Backroads
- 20 Reba McEntire, The Night The Lights W
- 21 Travis Tritt, Nothing Short Of Dying
- 22 Garth Brooks, Papa Loved Mama
- 23 Pam Tillis, Blue Rose Is
- 24 Alabama, Take A Little Trip
- 25 Lee Roy Parnell, What Kind Of Fool Do
- 26 Lorie Morgan, Home Sweet Home
- 27 Mark Chesnut, I'll Think Of Something
- 28 Dennis Robbins, Home Sweet Home
- 29 Dwight Yoakam, The Heart That You Own
- 30 Hal Ketchum, Five O'clock World

**96.3 FM**

Detroit P.D.: Rick Gillette

- 1 Technatronix, Move This
- 2 Sir Mix-A-Lot, Baby Got Back
- 3 Mariah Carey, I'll Be There
- 4 Kris Kross, Warm It Up
- 5 TLC, Baby-Baby-Baby
- 6 MC Brains, Brainstorming
- 7 En Vogue, My Lovin' (You're Never Gonna Get This)
- 8 Good 2 Go, Never Satisfied
- 9 Arrested Development, Tennessee
- 10 Color Me Badd, Slow Motion
- 11 Das EFX, They Want Ex
- 12 Black Sheep, The Choice Is Yours
- 13 Kris Kross, Jump
- 14 Lil' Suzy, Take Me In Your Arms
- 15 Cover Girls, Wishing On A Star
- 16 Nice & Smooth, Sometimes I Rhyme Slow
- 17 En Vogue, Giving Him Something He Can
- 18 House Of Pain, Jump Around
- 19 TLC, Ain't 2 Proud 2 Beg
- 20 Mervyn Cadell, The Sweater
- 21 Midzi Mazi & Efti, Bad Bad Boys
- 22 Boyz II Men, It's So Hard To Say Good
- 23 Luther Vandross & Janet Jackson, The Body Heat
- 24 Jodeci, Come & Talk To Me
- 25 CeCe Peniston, Keep On Walkin'
- 26 Marky Mark & The Funky Bunch, Good Vi
- 27 TKA, Maria
- 28 R. Kelly & Public Announcement, Honey
- 29 C + C Music Factory, Gonna Make You S

**95.5 WFLD**

New York P.D.: Scott Shannon

- 1 Mariah Carey, I'll Be There
- 2 Celine Dion, If You Asked Me To
- 3 Amy Grant, Good For Me
- 4 Kathy Troccoli, Everything Changes
- 5 Genesis, Hold On My Heart
- 6 Red Hot Chili Peppers, Under The Bridge
- 7 Howard Jones, Lift Me Up
- 8 U2, One
- 9 Jon Secada, Just Another Day
- 10 Vanessa Williams, Save The Best For Last
- 11 Cover Girls, Wishing On A Star
- 12 Michael Bolton, Steel Bars
- 13 Amy Grant, I Will Remember You
- 14 Eric Clapton, Tears In Heaven
- 15 Rod Stewart, Your Song
- 16 Bryan Adams, Thought I'd Died And Gone
- 17 Bonnie Raitt, Not The Only One
- 18 Eddie Money, I'll Get By
- 19 Bonnie Raitt, I Can't Make You Love Me
- 20 Simply Red, Stars
- 21 Sophie B. Hawkins, Damn I Wish I Was Mr. Big, Just Take My Heart
- 22 Kenny Loggins, Conviction Of The Heart
- 23 Lionel Richie, Do It To Me
- 24 Wilson Phillips, You Won't See Me Cry
- 25 Sonia, Be Young, Be Foolish, Be Happy
- 26 Chris Walker, Take Time
- 27 Richard Marx, Hazard
- 28 Mr. Big, To Be With You
- 29 Bruce Springsteen, Human Touch
- 30 Extreme, More Than Words

**KMEL JAMS**

San Francisco P.D.: Keith Naftaly

- 1 Black Sheep, Strobe Lite Honey
- 2 Mint Condition, Forever In Your Eyes
- 3 R. Kelly & Public Announcement, Honey
- 4 TLC, Baby-Baby-Baby
- 5 N2deep, Back To The Hotel
- 6 Mariah Carey, I'll Be There
- 7 Das EFX, They Want Ex
- 8 Jodeci, Come & Talk To Me
- 9 Brotherhood Creed, Helluva
- 10 MC Brains, Brainstorming
- 11 Tevin Campbell, Goodbye
- 12 Tracie Spencer, Love Me
- 13 Luther Vandross & Janet Jackson, The Body Heat
- 14 Red Hot Chili Peppers, Under The Bridge
- 15 House Of Pain, Jump Around
- 16 Latin Side Of Soul, Latino Mambo
- 17 TLC, Ain't 2 Proud 2 Beg
- 18 A.L.T. & The Lost Civilization, Tequi
- 19 Lionel Love, Full Term Love
- 20 Arrested Development, Tennessee
- 21 Mary J. Blige, You Remind Me
- 22 Cover Girls, Wishing On A Star
- 23 Sir Mix-A-Lot, Baby Got Back
- 24 Color Me Badd, Slow Motion
- 25 Gerald Levert, Baby Hold On To Me
- 26 Pete Rock & C.L. Smooth, They Reminis
- 27 B-52's, Good Stuff
- 28 Shabba Ranks, Mr. Loverman
- 29 Michael Jackson, In The Closet
- 30 Fu-Schicckens, La Schmoove

**95.5 FM WPGC**

Washington, D.C. P.D.: Jay Stevens

- 1 Arrested Development, Tennessee
- 2 CeCe Peniston, Keep On Walkin'
- 3 R. Kelly & Public Announcement, Honey
- 4 By All Means, The Feeling I Get
- 5 Mary J. Blige, You Remind Me
- 6 Jodeci, Come & Talk To Me
- 7 En Vogue, Giving Him Something He Can
- 8 Pete Rock & C.L. Smooth, They Reminis
- 9 Mariah Carey, I'll Be There
- 10 Monie Love, Full Term Love
- 11 Luther Vandross & Janet Jackson, The Body Heat
- 12 Kiss The Sky, Living On A Star
- 13 Das EFX, They Want Ex
- 14 TLC, Baby-Baby-Baby
- 15 Tevin Campbell, Goodbye
- 16 Mint Condition, Forever In Your Eyes
- 17 George Michael, Too Funky
- 18 Cover Girls, Wishing On A Star
- 19 En Vogue, My Lovin' (You're Never Gonna Get This)
- 20 Bebe & CeCe Winans, It's O.K.
- 21 Frankie Knuckles, Rain Falls
- 22 MC Brains, Brainstorming
- 23 Tevin Campbell, Strawberry Letter 23
- 24 Kiss The Sky, Living On A Star
- 25 Eric B. & Rakim, Don't Sweat The Tech
- 26 Kris Kross, Jump
- 27 Sir Mix-A-Lot, Baby Got Back
- 28 Kris Kross, Warm It Up
- 29 Luther Vandross, Sometimes It's Only
- 30 R. Kelly & Public Announcement, She's

**96.3 KSCS**

Dallas P.D.: Ted Stecker

- 1 Billy Ray Cyrus, Achy Breaky Heart
- 2 Shenandoah, Rock My Baby
- 3 Garth Brooks, The River
- 4 Diamond Rio, Norma Jean Riley
- 5 Joe Diffie, Ships That Don't Come In
- 6 Trisha Yearwood, The Woman Before Me
- 7 George Strait, Gone As A Girl Can Get
- 8 McBride & The Ride, Sacred Ground
- 9 Wynonna, I Saw The Light
- 10 Ronnie Milsap, All Is Fair In Love An
- 11 Suzy Bogguss, Aces
- 12 Alan Jackson, Midnight In Montgomery
- 13 Sawyer Brown, Some Girls Do
- 14 Michelle Wright, Take It Like A Man
- 15 John Anderson, When It Comes To You
- 16 Reba McEntire, The Night The Lights W
- 17 Brooks & Dunn, Neon Moon
- 18 Rodney Crowell, Lovin' All Night
- 19 Marty Stuart, Burn Me Down
- 20 Tanya Tucker, Some Kind Of Trouble
- 21 Tracy Lawrence, Runnin' Behind
- 22 Alabama, Take A Little Trip
- 23 Aaron Tippin, There Ain't Nothin' Wro
- 24 Dennis Robbins, Home Sweet Home
- 25 Collin Raye, Every Second
- 26 Wynonna, I Saw The Light
- 27 Pam Tillis, Blue Rose Is
- 28 Doug Stone, Come In Out Of The Pain
- 29 Little Texas, First Time For Everythi
- 30 Hal Ketchum, Past The Point Of Rescu

**97.1 WJAX**

Phoenix P.D.: R. J. Curtis

- 1 Shenandoah, Rock My Baby
- 2 Billy Ray Cyrus, Achy Breaky Heart
- 3 George Strait, Gone As A Girl Can Get
- 4 John Anderson, When It Comes To You
- 5 Steve Francis, You Do My Heart Good
- 6 Billy Dean, Billy The Kid
- 7 Joe Diffie, Ships That Don't Come In
- 8 Dwight Yoakam, The Heart That You Own
- 9 Wynonna, I Saw The Light
- 10 Diamond Rio, Norma Jean Riley
- 11 Alan Jackson, Midnight In Montgomery
- 12 Suzy Bogguss, Aces
- 13 Reba McEntire, The Night The Lights W
- 14 Patty Loveless, Can't Stop Myself Fro
- 15 Lorie Morgan, Something In Red
- 16 Steve Warner, A Woman Loves
- 17 Garth Brooks, The River
- 18 Lee Roy Parnell, What Kind Of Fool Do
- 19 Mary Chapin Carpenter, I Feel Lucky
- 20 Alabama, Take A Little Trip
- 21 Tracy Lawrence, Runnin' Behind
- 22 Hal Ketchum, Five O'clock World
- 23 Doug Stone, Come In Out Of The Pain
- 24 Tanya Tucker, If Your Heart Ain't Bus
- 25 Michelle Wright, Take It Like A Man
- 26 Tracy Lawrence, Runnin' Behind
- 27 Dan Seal, Moxon Dixon
- 28 Mark Chesnut, Old Flames Have New Na
- 29 McBride & The Ride, Sacred Ground
- 30 Trisha Yearwood, The Woman Before Me

**96 TIC FM**

Hartford P.D.: Tom Mitchell

- 1 Luther Vandross & Janet Jackson, The Body Heat
- 2 Michael Jackson, In The Closet
- 3 Lil' Suzy, Take Me In Your Arms
- 4 Arrested Development, Tennessee
- 5 Mariah Carey, I'll Be There
- 6 Red Hot Chili Peppers, Under The Bridge
- 7 Celine Dion, If You Asked Me To
- 8 Tevin Campbell, Strawberry Letter 23
- 9 Mervyn Cadell, The Sweater
- 10 Joe Public, Live And Learn
- 11 Technatronix, Move This
- 12 TKA, Maria
- 13 Mr. Big, Just Take My Heart
- 14 Chris Walker, Take Time
- 15 Cover Girls, Wishing On A Star
- 16 En Vogue, My Lovin' (You're Never Gonna Get This)
- 17 George Michael, Too Funky
- 18 Sir Mix-A-Lot, Baby Got Back
- 19 Laura Enza, This Is The Last Time
- 20 Jon Secada, Just Another Day
- 21 Lionel Richie, Do It To Me
- 22 Kathy Troccoli, Everything Changes
- 23 Color Me Badd, Slow Motion
- 24 Troop, Whatever It Takes
- 25 CeCe Peniston, Keep On Walkin'
- 26 2 Unlimited, Twilight Zone
- 27 Jody Watley, I'm The One You Need
- 28 Good 2 Go, Never Satisfied
- 29 Sophie B. Hawkins, Damn I Wish I Was
- 30 Lidell Townsell, Nu Nu

**HOT 97 FM**

New York P.D.: Joel Salkowitz

- 1 Lidell Townsell, Nu Nu
- 2 En Vogue, My Lovin' (You're Never Gonna Get This)
- 3 Mariah Carey, I'll Be There
- 4 TKA, Maria
- 5 Naughty By Nature, Everything's Gonna
- 6 Lil' Suzy, Take Me In Your Arms
- 7 Cover Girls, Wishing On A Star
- 8 Frankie Knuckles, Rain Falls
- 9 Lil' Louis, Club Lonely
- 10 Kris Kross, Jump
- 11 2 Unlimited, Twilight Zone
- 12 CeCe Peniston, Keep On Walkin'
- 13 Nyasia, Who's Got Your Love
- 14 Troop, Whatever It Takes
- 15 Degrees Of Motion, Shine On
- 16 K.W.S., Please Don't Go
- 17 Corina, Now That You're Gone
- 18 Technatronix, Move This
- 19 Vanessa Williams, Save The Best For Last
- 20 Eric Clapton, Tears In Heaven
- 21 Arrested Development, Tennessee
- 22 Cliviles & Cole, A Deeper Love
- 23 Joe Public, Live And Learn
- 24 TLC, Baby-Baby-Baby
- 25 Laura Enza, This Is The Last Time
- 26 CeCe Peniston, Finally
- 27 Jodeci, Come & Talk To Me
- 28 Sir Mix-A-Lot, Baby Got Back
- 29 George Michael, Too Funky
- 30 Pete Rock & C.L. Smooth, They Reminis

**WILD 107.1 FM**

San Francisco P.D.: Bob Mitchell

- 1 Sir Mix-A-Lot, Baby Got Back
- 2 Jodeci, Come & Talk To Me
- 3 Kris Kross, Jump
- 4 Mariah Carey, I'll Be There
- 5 MC Brains, Brainstorming
- 6 TLC, Baby-Baby-Baby
- 7 Das EFX, They Want Ex
- 8 En Vogue, My Lovin' (You're Never Gonna Get This)
- 9 Arrested Development, Tennessee
- 10 Color Me Badd, Slow Motion
- 11 N2deep, Back To The Hotel
- 12 Kris Kross, Warm It Up
- 13 Midzi Mazi & Efti, Bad Bad Boys
- 14 Nice & Smooth, Sometimes I Rhyme Slow
- 15 Tracie Spencer, Love Me
- 16 Cover Girls, Wishing On A Star
- 17 Brotherhood Creed, Helluva
- 18 En Vogue, Giving Him Something He Can
- 19 Luther Vandross & Janet Jackson, The Body Heat
- 20 TLC, Ain't 2 Proud 2 Beg
- 21 A Tribe Called Quest, Scenario
- 22 C + C Music Factory, Gonna Make You S
- 23 Marky Mark & The Funky Bunch, Good Vi
- 24 Black Box, Everybody Everybody
- 25 House Of Pain, Jump Around
- 26 George Michael, Too Funky
- 27 Vanessa Williams, Save The Best For Last
- 28 Shabba Ranks, Mr. Loverman
- 29 C + C Music Factory Featuring, Here W
- 30 Boyz II Men, Motown Philly

**MIX 107.3**

Washington, D.C. P.D.: Lorrin Palagi

- 1 Michael Bolton, Steel Bars
- 2 Celine Dion, If You Asked Me To
- 3 Richard Marx, Hazard
- 4 Amy Grant, Good For Me
- 5 Genesis, Hold On My Heart
- 6 Kenny Loggins, Conviction Of The Heart
- 7 Jon Secada, Just Another Day
- 8 Robert Palmer, Every Kinda People
- 9 Mariah Carey, I'll Be There
- 10 Kathy Troccoli, Everything Changes
- 11 Lionel Richie, Do It To Me
- 12 Bonnie Raitt, Not The Only One
- 13 Howard Jones, Lift Me Up
- 14 Michael Jackson, Remember The Time
- 15 U2, One
- 16 Genesis, I Can't Dance
- 17 Red Hot Chili Peppers, Under The Bridge
- 18 Paul Young, What Becomes Of The Broke
- 19 Bruce Springsteen, Human Touch
- 20 Sonia, Be Young, Be Foolish, Be Happy
- 21 Vanessa Williams, Just For Tonight
- 22 Wilson Phillips, You Won't See Me Cry
- 23 Bryan Adams, Do I Have To Say The Wor
- 24 Richard Marx, Take This Heart
- 25 Eddie Money, I'll Get By
- 26 Vanessa Williams, Save The Best For Last
- 27 Eric Clapton, Tears In Heaven
- 28 Mr. Big, To Be With You
- 29 Extreme, Hole Hearted

**WIVK**

Knoxville P.D.: Les Acree

- 1 Diamond Rio, Norma Jean Riley
- 2 Ricky Van Shelton, Backroads
- 3 McBride & The Ride, Sacred Ground
- 4 Doug Stone, Come In Out Of The Pain
- 5 Joe Diffie, Ships That Don't Come In
- 6 Little Texas, First Time For Everythi
- 7 Alan Jackson, Midnight In Montgomery
- 8 Travis Tritt, Nothing Short Of Dying
- 9 Marty Stuart & Travis Tritt, This One
- 10 Wynonna, I Saw The Light
- 11 Billy Ray Cyrus, Achy Breaky Heart
- 12 George Strait, Gone As A Girl Can Get
- 13 Restless Heart, Familiar Pain
- 14 Reba McEntire, The Night The Lights W
- 15 Garth Brooks, The River
- 16 John Anderson, When It Comes To You
- 17 Mary Chapin Carpenter, I Feel Lucky
- 18 Mark Chesnut, Bubba Shot The Jukebox
- 19 Lee Roy Parnell, What Kind Of Fool Do
- 20 Pam Tillis, Blue Rose Is
- 21 Martina McBride, The Time Has Come
- 22 Shenandoah, Rock My Baby
- 23 Steve Warner, A Woman Loves
- 24 Brooks & Dunn, Boot Scootin' Boogie
- 25 Trisha Yearwood, The Woman Before Me
- 26 Alabama, Take A Little Trip
- 27 Hal Ketchum, Five O'clock World
- 28 Billy Dean, Billy The Kid
- 29 Tanya Tucker, If Your Heart Ain't Bus
- 30 Hank Williams, Jr., Come On Over To T

**KMLE**

Phoenix P.D.: Alan Sledge

- 1 Wynonna, I Saw The Light
- 2 George Strait, Gone As A Girl Can Get
- 3 Billy Dean, Billy The Kid
- 4 Diamond Rio, Norma Jean Riley
- 5 Shenandoah, Rock My Baby
- 6 John Anderson, When It Comes To You
- 7 Suzy Bogguss, Aces
- 8 Alan Jackson, Midnight In Montgomery
- 9 Joe Diffie, Ships That Don't Come In
- 10 Michelle Wright, Take It Like A Man
- 11 Mary Chapin Carpenter, I Feel Lucky
- 12 Marty Stuart & Travis Tritt, This One
- 13 Restless Heart, Familiar Pain
- 14 Lorie Morgan, Something In Red
- 15 Patty Loveless, Can't Stop Myself Fro
- 16 Neal McCoy, Where Forever Begins
- 17 Martina McBride, The Time Has Come
- 18 Dwight Yoakam, The Heart That You Own
- 19 Sawyer Brown, Some Girls Do
- 20 Clint Black, We Tell Ourselves
- 21 Reba McEntire, The Night The Lights W
- 22 Alabama, Take A Little Trip
- 23 Tracy Lawrence, Runnin' Behind
- 24 Randy Travis, Better Class Of Losers
- 25 Sammy Kershaw, Cadillac Style
- 26 Brooks & Dunn, Boot Scootin' Boogie
- 27 Garth Brooks, The River
- 28 Brooks & Dunn, Neon Moon
- 29 Lorie Morgan, Except For Monday
- 30 Alabama, Born Country

**KIS FM 102.7**

Los Angeles P.D.: Bill Richards

- 1 George Michael, Too Funky
- 2 Cover Girls, Wishing On A Star
- 3 Sophie B. Hawkins, Damn I Wish I Was
- 4 Mariah Carey, I'll Be There
- 5 En Vogue, My Lovin' (You're Never Gonna Get This)
- 6 Red Hot Chili Peppers, Under The Bridge
- 7 Celine Dion, If You Asked Me To
- 8 Joe Public, Live And Learn
- 9 Michael Jackson, In The Closet
- 10 Luther Vandross & Janet Jackson, The Body Heat
- 11 Vanessa Williams, Save The Best For Last
- 12 U2, One
- 13 R. Kelly & Public Announcement, Honey
- 14 Sir Mix-A-Lot, Baby Got Back
- 15 CeCe Peniston, Keep On Walkin'
- 16 Color Me Badd, Thinkin' Back
- 17 Cure, Friday I'm In Love
- 18 Mariah Carey, Make It Happen
- 19 Guns N' Roses, November Rain
- 20 Shania, I Love Your Smile
- 21 B-52's, Good Stuff
- 22 Kris Kross, Jump
- 23 Genesis, Hold On My Heart
- 24 Amy Grant, I Will Remember You
- 25 Redhead Kingpin & The F.B.I., 3-2-1 P
- 26 CeCe Peniston, Finally
- 27 L.A. Style, James Brown Is Dead
- 28 Kris Kross, Warm It Up
- 29 Mr. Big, To Be With You
- 30 Color Me Badd, I Wanna Sex You Up
- 31 Arrested Development, Tennessee

**EAGLE 106**

Philadelphia P.D.: Brian Philips

- 1 Cure, Friday I'm In Love
- 2 Celine Dion, If You Asked Me To
- 3 Sophie B. Hawkins, Damn I Wish I Was
- 4 Mariah Carey, I'll Be There
- 5 Red Hot Chili Peppers, Under The Bridge
- 6 Genesis, Hold On My Heart
- 7 U2, One
- 8 Joe Public, Live And Learn
- 9 Cover Girls, Wishing On A Star
- 10 Luther Vandross & Janet Jackson, The Body Heat
- 11 George Michael, Too Funky
- 12 CeCe Peniston, We Got A Love Thang
- 13 Giggles, What Goes Around
- 14 Michael Bolton, Steel Bars
- 15 Kathy Troccoli, Everything Changes
- 16 Bryan Adams, Thought I'd Died And Gone
- 17 En Vogue, My Lovin' (You're Never Gonna Get This)
- 18 Toad The Wet Sprocket, All I Want
- 19 Michael Jackson, In The Closet
- 20 Amy Grant, Good For Me
- 21 Vanessa Williams, Just For Tonight
- 22 Richard Marx, Hazard
- 23 Color Me Badd, All 4 Love
- 24 Vanessa Williams, Save The Best For Last
- 25 Richard Marx, Take This Heart
- 26 CeCe Peniston, Finally
- 27 Mr. Big, To Be With You
- 28 D.J. Jazzy Jeff & The Fresh Pr, Summe
- 29 Amy Grant, I Will Remember You
- 30 Kris Kross, Jump

## You pick the stations. We supply the playlists. Based on actual airplay.

Only RadioTrack monitors hundreds of Country and CHR stations in the top 80 markets. All day. All year. Around the clock. Giving you the fast, accurate—and affordable—information you need to make programming decisions. Put us to the test. Call Susie Turner at 1-800-688-4634 for details on our fax delivered playlists and special introductory package.

**RADIOTRACK**  
No one else can do this.

## Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS					
★★★ NO. 1 ★★★					
1	1	2	11	IF YOU ASKED ME TO EPIC 74277	◆ CELINE DION 2 weeks at No. 1
2	2	1	13	HOLD ON MY HEART ATLANTIC 87481	◆ GENESIS
3	3	3	9	DO IT TO ME MOTOWN 2160	◆ LIONEL RICHIE
4	6	8	6	I'LL BE THERE COLUMBIA 74330	◆ MARIAH CAREY
5	5	5	11	I WILL REMEMBER YOU A&M 1600	◆ AMY GRANT
6	4	4	8	YOU WON'T SEE ME CRY SBK 07385/ERG	◆ WILSON PHILLIPS
7	7	7	8	STEEL BARS COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
8	9	10	8	EVERY KINDA PEOPLE ISLAND ALBUM CUT/PLG	◆ ROBERT PALMER
9	10	13	6	JUST FOR TONIGHT WING 865 888/MERCURY	◆ VANESSA WILLIAMS
10	8	6	15	NOT THE ONLY ONE CAPITOL 44764	◆ BONNIE RAITT
★★★ POWER PICK★★★					
11	13	18	9	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
12	11	9	21	HAZARD CAPITOL 44796	◆ RICHARD MARX
13	16	19	8	BE YOUNG, BE FOOLISH, BE HAPPY RCA 62246	◆ SONIA
14	12	11	11	LIFT ME UP ELEKTRA 64779	◆ HOWARD JONES
★★★ HOT SHOT DEBUT★★★					
15	NEW ▶		1	THE ONE MCA 54423	◆ ELTON JOHN
16	18	23	7	WHEN LOVERS BECOME STRANGERS Geffen ALBUM CUT	CHER
17	21	30	5	WHY ARISTA 1-2419	◆ ANNIE LENNOX
18	14	14	23	SAVE THE BEST FOR LAST Wing 865 136/MERCURY	◆ VANESSA WILLIAMS
19	19	22	7	FALL IN LOVE AGAIN COLUMBIA 74262	◆ EDDIE MONEY
20	15	12	24	TEARS IN HEAVEN REPRISE 19038	◆ ERIC CLAPTON
21	22	24	10	TAKE TIME PENDULUM 64813/ELEKTRA	◆ CHRIS WALKER
22	27	35	3	TAKE THIS HEART CAPITOL 44782	◆ RICHARD MARX
23	17	16	11	LOVE OF MY LIFE QWEST ALBUM CUT/REPRISE	CARLY SIMON
24	20	20	22	THE REAL THING COLUMBIA 74186	◆ KENNY LOGGINS
25	26	25	10	SHE IS HIS ONLY NEED CURB 54320/MCA	WYNONNA
26	29	31	5	IF YOU BELIEVE COLUMBIA ALBUM CUT	KENNY LOGGINS
27	30	33	7	FOR YOUR BABIES ATCO EASTWEST 98570	◆ SIMPLY RED
28	25	21	21	MASTERPIECE REPRISE 19076	◆ ATLANTIC STARR
29	23	15	19	EVERYTHING CHANGES REUNION 19118/GEFFEN	◆ KATHY TROCCOLI
30	28	28	24	GOOD FOR ME A&M 1573	◆ AMY GRANT
31	37	45	3	EVERYBODY LOVES TO CHA CHA CHA COLUMBIA ALBUM CUT	JAMES TAYLOR
32	24	17	16	SOMETIMES IT'S ONLY LOVE EPIC 74226	LUTHER VANDROSS
33	31	26	23	MISSING YOU NOW COLUMBIA 74184	◆ MICHAEL BOLTON
34	33	41	4	LIFE HOLDS ON REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
35	32	32	26	STARS ATCO EASTWEST 98636	◆ SIMPLY RED
36	NEW ▶		1	RESTLESS HEART WARNER BROS. 18897	PETER CETERA
37	34	29	17	CAN'T CRY HARD ENOUGH WARNER BROS. 19326	◆ THE WILLIAMS BROTHERS
38	38	48	4	HOLD ME NOW QUALITY 19107	◆ DAN HILL WITH RIQUE FRANKS
39	39	—	2	CONSTANT CRAVING SIRE 18942/WARNER BROS.	◆ K.D. LANG
40	49	—	2	YOU'VE GOT A WAY REUNION 19126/GEFFEN	KATHY TROCCOLI
41	47	—	2	ACHY BREAKY HEART MERCURY 866 522	◆ BILLY RAY CYRUS
42	44	—	2	DAMN I WISH I WAS YOUR LOVER COLUMBIA 74164	◆ SOPHIE B. HAWKINS
43	36	36	9	THOUGHT I'D DIED AND GONE TO HEAVEN A&M 1592	◆ BRYAN ADAMS
44	35	27	15	HUMAN TOUCH COLUMBIA 74273	◆ BRUCE SPRINGSTEEN
45	40	38	20	EVER CHANGING TIMES ARISTA 1-2394	◆ ARETHA FRANKLIN
46	43	34	13	ONE ISLAND 866 533/PLG	◆ U2
47	41	37	33	BEAUTY AND THE BEAST EPIC 74090	◆ CELINE DION/PEABO BRYSON
48	46	40	24	WHAT BECOMES OF THE BROKENHEARTED MCA 54331	PAUL YOUNG
49	45	39	13	HOOKED ON THE MEMORY OF YOU COLUMBIA ALBUM CUT	◆ N. DIAMOND/K. CARNES
50	42	42	17	MAKE IT HAPPEN COLUMBIA 74239	◆ MARIAH CAREY

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

## Billboard's PD of the week

**Gary Moss**  
KWNR Las Vegas



IN ONE ARBITRON book, country KWNR Las Vegas grew from a 3.9 to an 8.3 12-plus. Even more astonishing, however, is the station's 25-54 numbers, which leapt 3.8-10.2. In less than two years as a country outlet, the station moved from 18th to first place in the market's 25-54 shares. Much of this success came at the expense of heritage country station KFMS, which was off 10.5-7.9 12-plus, and 10.5-6.6 25-54.

Despite the huge jumps, KWNR PD Gary Moss insists the station has been growing consistently and finally got its due from Arbitron. According to Moss, internal perceptual research the station had been conducting actually showed the station beating KFMS as far back as six months ago, and that Arbitron "finally caught up."

Musically, Moss programs a 60/40 current/gold mix, and claims to be more selective than his competitor when it comes to choosing songs. "KFM gets on a lot of things that don't turn out to be big hits," he says. "We're not afraid to take a chance on things, but we're careful that the song really fits the station. They may play some older artists that really aren't as hot right now. We're more focused on artists of the last three years or so."

KWNR features include long music mixes, no repeat middays, and a spot load of only eight units an hour. There are no jingles, but slogans include "new country 95.5," "your home for today's country music," and "a totally different kind of radio station . . . new country 95.5 KWNR."

Here's an hour of afternoons: Shenandoah, "Next To You, Next To Me"; George Strait, "Gone As A Girl Can Get"; Collin Raye, "All I Can Be"; Sweethearts Of The Rodeo, "Since I Found You"; Matthews, Wright & King, "The Power Of Love"; Alabama, "If You're Gonna Play In Texas"; Garth Brooks, "The River"; Holly Dunn, "Are You Ever Gonna Love"; Marty Stuart & Travis Tritt, "This One's Gonna Hurt You"; Paul Overstreet, "Sowin' Love"; Pam Tillis, "One Of Those Things"; Steve Wariner, "Life's Highway"; Mark Chesnutt, "Brother Jukebox"; Ricky Van Shelton, "Backroads"; Neal McCoy, "Where Forever Begins"; Ricky Skaggs & Sharon White, "Love Can't Ever Get Better"; Randy Travis, "I'd Surrender All."

Moss' career has taken a path through AC and oldies to reach country, but he says having experience in other formats "gives you a very good perspective because we're all competing for [the same] audience, especially oldies and AC [which] compete with country."

The New Haven, Conn., native's first commercial job was at WLAC Nashville, followed by a stint in afternoons at crosstown WZLZ. This led to his first PD job

in 1987 at full service AC/country combo WKRM/WKOM Columbia, Tenn., where he won the Billboard Radio Award for small-market PD of the year. From there, he moved on to program AC WPEZ Macon, Ga., then oldies WMQX Greensboro, N.C.

Promotionally, Moss believes KWNR reflects "the lifestyle and what's going on in Las Vegas." He also thinks visibility is the station's secret weapon in the face of being outspent by KFMS by an estimated 10:1 ratio. "We don't do a lot of giveaways," Moss says. "We're not a real promotional monster."

One giveaway that did attract considerable attention during the winter book was a trip to see Garth Brooks in Denver. When the station announced that the tickets would go to the 95th caller, the phone company logged more than 300,000 attempted calls, which caused the disruption of telephone service to 200,000 people. That stunt netted the station front-page coverage in both local papers, stories on all of the TV news shows, and a pick-up by the Associated Press wire.

In addition to the Brooks giveaway, KWNR ran some TV and bus-shelter boards during the winter book, but no major cash contest. The big spring-book event, a free listener-appreciation party, takes place Tuesday (23). Exile will headline.

Recently, KWNR took some heat for commissioning an independent research company to study diary placement methods. The study stemmed from the belief of KWNR management that the station's 4.7-3.9 hit in the fall book resulted from Arbitron placing diaries in previously surveyed households. The research group took out two ads in a local paper asking people who had ever participated in an Arbitron, Birch, or Nielsen survey to fill out a form. While Moss says the study was "inconclusive," it did earn the station a page 5b notice for special station activity in the winter book. Arbitron says the ads could have breached diary-keeper anonymity.

Moss says Las Vegas is the most difficult market to survey because it is growing by approximately 50,000 people a year and "people don't have the loyalties that they do in other markets." Nevertheless, he says the growth makes it an exciting time to be working in Vegas, and his biggest goal is to grow the audience along with the market.

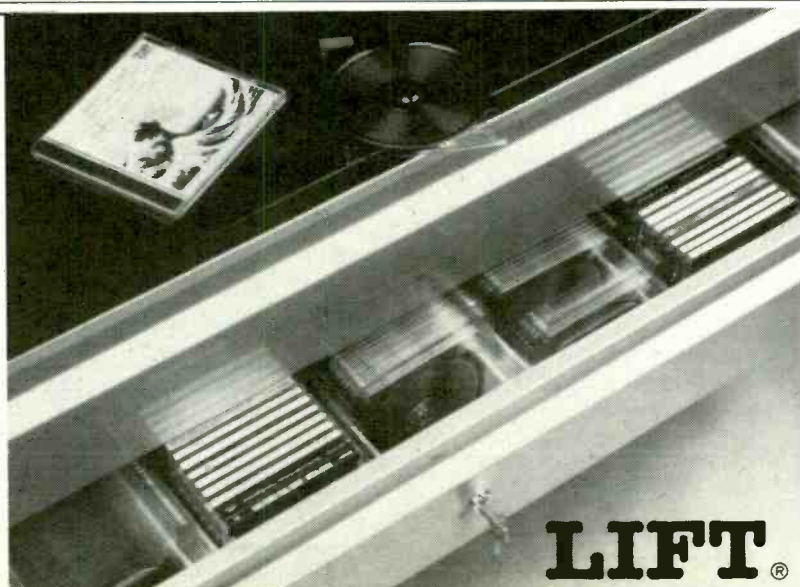
"This is the fastest-growing city in America," he says. "It's an exciting city and a great radio market, and I want to continue to keep pace with the city. [I want] to really be a great example of what country music is today—a mass-appeal format. Country is thriving here, [and] I think we have the opportunity to bring people in from other formats."

PHYLLIS STARK

## CD Storage Cabinet

- Holds 840 CD's in plastic jewelboxes
- Holds 1800 CD's on register cards
- 3 lockable drawers
- A stackable space-saving unit constructed of steel and aluminum
- 4 ft. x 2 ft. x 2 ft.

LIFT DISPLAY, INC.  
ph. 201-945-8700 • Fax 201-945-9548



# LIFT®

# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data.

T. WK.	L. WK.	2 WKS. AGO	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	10	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
2	2	2	13	UNDER THE BRIDGE BLOOD SUGAR SEX MAGIK	◆ RED HOT CHILI PEPPERS WARNER BROS.
3	5	6	8	ROAD TO NOWHERE NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
4	3	7	6	MAKE LOVE LIKE A MAN ADRENALIZE	◆ DEF LEPPARD MERCURY
5	8	13	5	STING ME THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
6	9	11	9	LIVING IN A DREAM ARC ANGELS	◆ ARC ANGELS DGC
7	4	4	23	COME AS YOU ARE NEVERMIND	◆ NIRVANA DGC
8	16	19	5	57 CHANNELS (AND NOTHIN' ON) HUMAN TOUCH	BRUCE SPRINGSTEEN COLUMBIA
9	7	8	18	LIFE IS A HIGHWAY MAD MAD WORLD	◆ TOM COCHRANE CAPITOL
10	12	9	9	EVEN FLOW TEN	◆ PEARL JAM EPIC
11	10	10	13	GIRLFRIEND GIRLFRIEND	◆ MATTHEW SWEET ZOO
12	6	3	13	NOW MORE THAN EVER WHENEVER WE WANTED	◆ JOHN MELLENCAMP MERCURY
13	14	15	8	TANGLED IN THE WEB LYNCH MOB	◆ LYNCH MOB ELEKTRA
14	11	12	10	MAKE YOU A BELIEVER RACINE	◆ SASS JORDAN IMPACT/MCA
★★★FLASHMAKER★★★					
15	NEW ▶	1	1	LOVE IS ALIVE NIGHT CALLS	JOE COCKER CAPITOL
16	13	5	16	ONE ACHTUNG BABY	◆ U2 ISLAND/PLG
17	17	14	20	WHAT YOU GIVE PSYCHOTIC SUPPER	◆ TESLA Geffen
18	18	32	7	EVERY TIME I ROLL THE DICE NEVER BEEN ROCKED ENOUGH	DELBERT MCCLINTON CURB
19	15	18	29	MAMA, I'M COMING HOME NO MORE TEARS	◆ OZZY OSBOURNE EPIC ASSOCIATED/EPIC
20	19	20	6	YOU'RE INVITED BUT YOUR FRIEND CAN'T COME ENCINO MAN SOUNDTRACK	◆ V. NEIL HOLLYWOOD
21	20	24	7	CHURCH OF LOGIC, SIN & LOVE THE MEN	◆ THE MEN POLYDOR/PLG
22	21	23	5	MAN ON A MISSION FOR UNLAWFUL CARNAL KNOWLEDGE	VAN HALEN WARNER BROS.
★★★POWER TRACK★★★					
23	25	49	3	SONG & EMOTION PSYCHOTIC SUPPER	◆ TESLA Geffen
24	24	33	4	FRIDAY I'M IN LOVE WISH	◆ THE CURE FICTION/ELEKTRA
25	22	21	16	NOTHING ELSE MATTERS METALLICA	◆ METALLICA ELEKTRA
26	28	34	3	IT'S PROBABLY ME LETHAL WEAPON 3	◆ STING WITH ERIC CLAPTON A&M
27	34	37	6	TEEN ANGST (WHAT THE WORLD NEEDS NOW) CRACKER	◆ CRACKER VIRGIN
28	26	27	5	THORN IN MY PRIDE THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
29	30	47	4	MARY IN THE MYSTERY WORLD GROOVUS MAXIMUS	◆ ELECTRIC BOYS ATCO EASTWEST
30	38	36	3	DRIVING THE LAST SPIKE WE CAN'T DANCE	GENESIS ATLANTIC
31	45	—	2	REACH FOR THE SKY HOLD YOUR FIRE	◆ FIREHOUSE EPIC
32	47	—	2	LITHIUM NEVERMIND	◆ NIRVANA DGC
33	NEW ▶	1	1	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	SPIN DOCTORS EPIC
34	40	—	2	I JUST WANNA REVENGE	◆ KISS MERCURY
35	32	28	8	LITTLE WING THE SKY IS CRYING	◆ STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC
36	33	29	13	LET'S GET ROCKED ADRENALIZE	◆ DEF LEPPARD MERCURY
37	42	48	3	TAKIN' ME DOWN DOUBLE ECLIPSE	◆ HARDLINE MCA
38	NEW ▶	1	1	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	◆ DEL AMITRI A&M
39	35	39	7	SOLAR SEX PANEL LITTLE VILLAGE	LITTLE VILLAGE REPRISE
40	NEW ▶	1	1	ALL I WANT FEAR	◆ TOAD THE WET SPROCKET COLUMBIA

○ Tracks moving up the chart with airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10
1	—	—	1	—	—	—	—	—	—
HELP ME UP RUSH	—	—	1	—	—	—	—	—	—
—	—	—	1	—	—	—	—	—	—
EMPTY ARMS THE SKY IS CRYING	—	—	1	—	—	—	—	—	—
—	—	—	1	—	—	—	—	—	—
RIGHT NOW FOR UNLAWFUL CARNAL KNOWLEDGE	—	—	1	—	—	—	—	—	—
—	—	—	1	—	—	—	—	—	—
MYSTERIOUS WAYS ACHTUNG BABY	—	—	1	—	—	—	—	—	—
—	—	—	1	—	—	—	—	—	—
I CAN'T DANCE WE CAN'T DANCE	—	—	1	—	—	—	—	—	—
—	—	—	1	—	—	—	—	—	—
THE UNFORGIVEN METALLICA	—	—	1	—	—	—	—	—	—
—	—	—	1	—	—	—	—	—	—
ALIVE TEN	—	—	1	—	—	—	—	—	—
—	—	—	1	—	—	—	—	—	—
TOP OF THE WORLD FOR UNLAWFUL CARNAL KNOWLEDGE	—	—	1	—	—	—	—	—	—
—	—	—	1	—	—	—	—	—	—
DREAMLINE ROLL THE BONES	—	—	1	—	—	—	—	—	—
—	—	—	1	—	—	—	—	—	—
GHOST OF A CHANCE ROLL THE BONES	—	—	1	—	—	—	—	—	—

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

# Radio

## St. James Puts Personal Touch In Celebrity News

BY CARRIE BORZILLO

NEW YORK—He may be joking when he calls himself the "king of puns" and claims he has a college degree in "sleazology," but when James St. James says his show is "one of a kind," he's not kidding.

St. James is the only syndicated entertainment reporter who personally calls each of his approximately 120 affiliates in the United States and Canada to do his "James St. James' Hollywood" show live. The show is a Hollywood celebrity news and gossip report that ranges from 90 second to 30 minutes, depending on the affiliate. Three days a week, St. James gives his report to 74 stations between 5:45 a.m. and 3 p.m. Two days a week, he calls another 20-25 stations and answers questions about the stars from listeners.

He began his journalism career as a correspondent for Billboard in the mid-'60s. From there he went on to work in the music business in various capacities, including as a press agent, a promoter, a consultant, a producer, a syndicated columnist, and a journalism teacher.

In October 1984, the show signed on with its first affiliate, oldies KOOL-FM Phoenix, although St. James recently changed stations in that market and is now heard on country KNIX. PD R.J. Curtis says, "I listened to him when he was on KOOL. And when they approached us, I thought it was a great idea. The topics are great water-cooler stuff. He gets the jump on a lot of things and we end up reading some of them in USA Today the next day. What's really unique is that he conforms with any format—country, CHR, talk—amazingly."

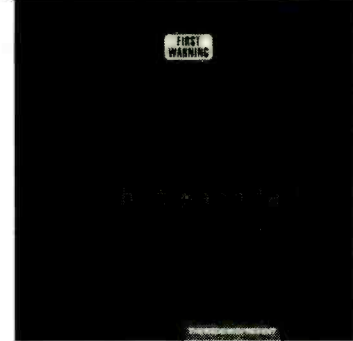
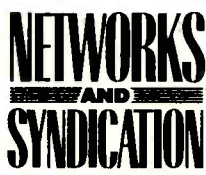
St. James admits his humor is sometimes "corny," but "that's what we're selling. I'm the king of puns and the stations love it. It's a fun, entertaining show. I simply tell people what I hear and I give my own comments on it and my own personal twist."

In commenting on a recent tabloid story about actress Rebecca DeMornay calling her father a bigamist, for example, St. James said if you really want to know "why don't you ask one of his wives?" It's that off-beat humor that affiliates say they like.

"He has a great sense of humor—it's corny, but it's fun and our audience loves the show," says CKKS Vancouver midday host Jack Marion. St. James calls CKKS with a



ST. JAMES



the wedding present  
hit parade 1

a collection of the first six 1992 u.k. singles

the first wedding present release available simultaneously in the u.s. & england



594 broadway, suite 1104  
new york, new york 10012  
212.925.7220 fax: 212.925.8921

also available: seamonsters

# Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	2	7	FRIDAY I'M IN LOVE WISH	◆ THE CURE FICTION/ELEKTRA
2	2	2	9	THE BALLAD OF PETER PUMPKINHEAD NONSUCH	◆ XTC Geffen
3	4	5	5	WE HATE IT WHEN OUR FRIENDS BECOME... ARSENAL	MORRISSEY SIRE/REPRISE
4	3	3	10	FAR GONE AND OUT HONEY'S DEAD	◆ THE JESUS AND MARY CHAIN DEF AMERICAN/WARNER BROS.
5	6	—	2	GOOD STUFF GOOD STUFF	◆ THE B-52'S REPRISE
6	5	4	10	DIVINE THING HOTWIRED	◆ THE SOUP DRAGONS BIG LIFE/MERCURY
7	8	29	3	MIDLIFE CRISIS ANGEL DUST	◆ FAITH NO MORE SLASH/REPRISE
8	7	7	6	WHAT GIRLS WANT DESTINATION UNIVERSE	◆ MATERIAL ISSUE MERCURY
9	10	16	6	PRETEND WE'RE DEAD BRICKS ARE HEAVY	◆ L7 SLASH
10	11	11	7	GALILEO RITES OF PASSAGE	◆ INDIGO GIRLS EPIC
11	15	21	3	ONE WAY LEVELLING THE LAND	◆ THE LEVELLERS ELEKTRA
12	14	13	7	TWISTERELLA GOING BLANK AGAIN	◆ RIDE SIRE/REPRISE
13	13	8	15	WEIRDO BETWEEN 10TH & 11TH	◆ THE CHARLATANS BEGGARS BANQUET/RCA
14	21	17	4	BLACK METALLIC FERMENT	◆ CATHERINE WHEEL FONTANA/MERCURY
15	12	14	8	WHY DIVA	◆ ANNIE LENNOX ARISTA
16	16	10	9	WE ARE EACH OTHER 0898	◆ THE BEAUTIFUL SOUTH ELEKTRA
17	22	27	3	HAPPY BIRTHDAY TO ME CRACKER	◆ CRACKER VIRGIN
18	19	19	4	SUNSHINE AND ECSTASY DARK SNEAK LOVE ACTION	◆ TOM TOM CLUB SIRE/REPRISE
19	27	—	2	IT'S A SHAME ABOUT RAY IT'S A SHAME ABOUT RAY	◆ LEMONHEADS ATLANTIC
20	17	9	7	POPULAR CREEPS HORSEHOES AND HAND GRENADES	◆ CHRIS MARS SMASH/PLG
21	26	—	2	I DONT WANT TO SEE THE SIGHTS BETWEEN 10TH & 11TH	◆ THE CHARLATANS BEGGARS BANQUET/RCA
22	24	22	3	CRUCIFY LITTLE EARTHQUAKES	◆ TORI AMOS ATLANTIC
23	NEW ▶	1	1	YOU'RE SO CLOSE HOLY SMOKE	◆ PETER MURPHY BEGGARS BANQUET/RCA
24	23	24	4	STONE ME NO SOUL NO STRAIN	◆ WIRE TRAIN MCA
25	9	6	12	THE SWEETEST DROP HOLY SMOKE	◆ PETER MURPHY BEGGARS BANQUET/RCA
26	NEW ▶	1	1	WHEN SHE BEGINS SOMEWHERE BETWEEN HEAVEN AND HELL	SOCIAL DISTORTION EPIC
27	18	15	11	SOMEDAY WALKING IN LONDON	◆ CONCRETE BLONDE I.R.S.
28	NEW ▶	1	1	ALWAYS THE LAST TO KNOW CHANGE EVERYTHING	◆ DEL AMITRI A&M
29	20	20	5	SOMETIMES SCREAM IN BLUE LIVE	◆ MIDNIGHT OIL COLUMBIA
30	28	25	5	HORROR HEAD DOPPELGÄNGER	◆ CURVE CHARISMA

○ Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1992, Billboard/BPI Communications.

## R&R CONVENTION

(Continued from page 63)

mazin said it is a lack of good salespeople. "We are tired of hearing from our people that business is soft," he said. "It's soft because they're not selling enough."

• While the press was not permitted to cover the keynote speech from Gen. Norman Schwarzkopf—the official reason given was that Schwarzkopf has just one speech, which he delivers at every engagement—the highlight came from an audience comment. After an attendee thanked the general for ending the Persian Gulf war because music stations were getting tired of losing audience to N/T stations, Schwarzkopf quipped that it was his main motivation for ending the conflict.

• Sony used its Allman Brothers/Indigo Girls showcase as a way of introducing MiniDisc to the industry. Sony plans to send souvenir live recordings of the show on MiniDisc to all convention registrants.

## FCC Auditing 6 Stations On Political Rules NAB Taking Quieter Stand Than It Did Last Year

■ BY BILL HOLLAND

WASHINGTON, D.C.—The National Assn. of Broadcasters is taking an election-year, back-row seat, following the news that the Federal Communications Commission has begun auditing 30 broadcast and cable stations in 10 markets to make sure they are complying with recently clarified political programming laws.

Included in the audit are the following six radio stations: KFAB Omaha, Neb.; WAPI and WBHM Birmingham, Ala.; WEXF Indianapolis; WLTJ Pittsburgh; and WXYV Baltimore.

Last year, when the FCC sprung the audit, NAB was more vocal, but that was before the commission clarification—and extensive NAB powwows with its members to learn the new rules and abide by them. So there is no on-record reaction to

the June 10 FCC move, but a general policy guideline, according to a spokesperson, that if radio stations get caught this time with unsatisfactory political files or rate-disclosure statements that don't jibe with the

### WASHINGTON ROUNDUP

new rules, they'd better have a good explanation.

#### KOKS LICENSE POSSIBLY IN PERIL

After listening to four years of complaints of unacceptable interference from local listeners and TV viewers, the FCC will hold a hearing on the renewal of Calvary Educational Broadcasting's KOKS, Pine Bluff, Mo.

The station is also in trouble for allegedly misrepresenting facts about the interference, tower violations, and being "so negligent, careless, or inept" and showing such "disregard" for FCC rules as to warrant denial of its license renewal, and possibly a \$250,000 fine to boot. No hearing date has been set.

#### FCC REFUTES CANXUS, CALLS FOR FINE

CanXus Broadcasting's WKZZ Presque Isle, Maine, lost its FCC Mass Media Bureau appeal that claimed it was not in violation of the rule forbidding unauthorized control of a station.

CanXus got its fine notification last September, but responded that the FCC had misinterpreted the facts and, further, that it could not afford to pay the \$10,000 fine.

The commission, however, ruled that it had the facts straight, that CanXus' deal with Colonial Broadcasting had amounted to "virtual integration... and reinforced the public perceptions that CanXus owned Colonial's WKZZ" without FCC approval, and that the balance sheet submitted by CanXus did not warrant a reduc-

tion in the fine.

In another forfeiture case, the FCC lowered its \$5,000 fine on WXLO Worcester, Mass., for broadcasting the tape of a listener without informing the party. The new fine is \$4,000.

#### NO EXTRA STUDY TIME FOR NPR

National Public Radio requested an extension of time to file comments in the FCC's upcoming re-examination of the bulky comparative renewal hearings, saying its lawyers would be unable to participate because of the time involved in other scheduled meetings.

The FCC, however, replied that considering the small number of comments received that concern public broadcasters, the current reply date should give broadcasters "ample time" to study and respond to them.

#### NAB: TAKE IT EASY ON BANK ADS

The NAB has petitioned the Federal Reserve to modify its new advertising rules, which will require red-tape, fine-print disclosure asides by announcers that could negate the impact of bank ads. Fine-print disclosures in newspapers are one thing, says NAB, but could be ear-numbing on-air.

## Album Rock Chart Changes Dividing Current & Recurrent

Effective with this issue, the Album Rock Tracks chart will be divided into a 40-position current chart and a 10-position recurrent chart. Formerly, the chart was 50 positions, with current and recurrent titles mixed together.

Since last November, the Album Rock Tracks chart has been compiled using monitored airplay from 95 album rock stations provided by Broadcast Data Systems. After analyzing the first six months of the new methodology, it is apparent that some titles will stay on the top 50 for a year or more due to strong recurrent airplay. It has, therefore, been decided to group those titles separately in a recurrent chart, which will appear directly under the current

chart.

Titles will move to the recurrent chart after they drop below the top 20, and after spending 20 weeks on the current chart. Titles may remain in the top 20 indefinitely. This is the same rule used for separating current from recurrent titles on the Hot Country Singles & Tracks chart and on the Top 40 Radio Monitor.

Also beginning with this issue, both the Album Rock Tracks chart and the Modern Rock Tracks chart will list the album title (if any) under the track title. Previously, the single catalog number was listed, but many titles on these charts are album cuts, so it is more useful to list the album information rather than the single information.

## NETWORKS AND SYNDICATION

(Continued from preceding page)

two-minute update three days a week, and Marion says "you can always count on him to be colorful and extremely entertaining."

St. James doesn't call his craft journalism or liken it to the tabloids. Rather, he says it's just "entertaining information." Although some of his stories lean toward the tabloid side, St. James says his ethics don't. "We're not malicious and we don't try to hurt anyone," he says. "Certain topics like AIDS and death-related things we don't touch, unless we're commenting about a story that was already in the papers."

St. James is working on a plan to extend his show to television this fall in the form of a weekly syndicated two-minute spot that recaps his best stories of the week. He says he's not worried about competition with "Entertainment Tonight" because "we're selling my brand of

humor, not just an entertainment report."

#### AIN'T THAT AMERICA

John Mellencamp will return to his home state of Indiana July 4 for a free concert called "ABC In Concert Presents Ain't That America: A July 4th Celebration With John Mellencamp." The 90-minute concert at Deer Creek Music Center in Indianapolis will air from 11:30 p.m. to 1 a.m. EST and PST, and 10:30 p.m. Central and Mountain times. Westwood One will broadcast the concert live to more than 150 album radio stations nationwide. The show is close-captioned for the hearing impaired.

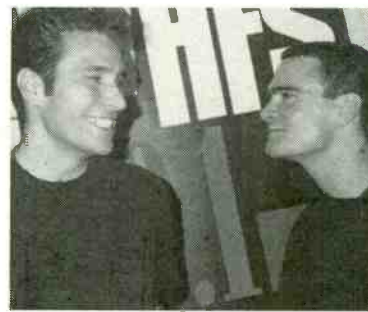
#### AROUND THE INDUSTRY

Boston-based Superadio began syndicating the four-hour weekly mix show "Supermixx" the week of June 14. The program is available to

the company's "Open House Party" affiliates first, then to all top 40 stations. WZOU Boston and WWKX (Kix 106) Providence, R.I., are among the affiliates.

A new comedy program called "Apollo Comedy Minute" is set to debut July 1. The one-minute program features young comedians that appear at New York's Apollo Theater. Among its 30 affiliates are WBLS New York, WVAZ Chicago, WILD Boston, and KJMZ Dallas.

CFRB Toronto's Charles Adler takes his talk show, "Hot Talk," to the Sun Radio Network... Unistar Radio Networks will present the 90-minute program "The Temptations" as volume six of its Sixties legend series. The program airs June 26-28... MediaAmerica will present a four-hour Labor Day tribute to Jimi Hendrix, featuring an in-depth look into his life and music.



**Now Hear This.** Imago artist Henry Rollins was a recent guest on WHFS Washington, D.C.'s new music show "Now Hear This." Rollins, right, is pictured with the show's host, Dave Marsh.

# Hits! in Tokio

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN 81.3 FM in TOKYO.

- 1 Joy Soul II Soul
- 2 Am I The Same Girl Swing Out Sister
- 3 My Lovin' En Vogue
- 4 Fly Like An Eagle The Neville Brothers
- 5 Love You All My Life Time Chaka Khan
- 6 Jump Kris Kross
- 7 Uh Huh Oh Yeh Paul Weller
- 8 Do It To Me Lionel Richie
- 9 Why Annie Lennox
- 10 Hold On My Heart Genesis
- 11 The Disappointed X.T.C.
- 12 Rhythm Is Love Keziah Jones
- 13 You Won't See Me Cry Wilson Phillips
- 14 Miss Chatelaine K.D. Lang
- 15 Don't Talk Just Kiss Right Said Fred
- 16 Lift Me Up Howard Jones
- 17 Make It On My Own Alison Limerick
- 18 Trouble Mind Workshy
- 19 Save The Best For Last Vanessa Williams
- 20 Hey David Sanborn
- 21 Baby When I Call Your Name Corey Hart
- 22 If You Asked Me To Celine Dion
- 23 Stitches And Burns Fra Lippo Lippi
- 24 In The Closet Michael Jackson
- 25 It's Not A Love Thing Geoffrey Williams
- 26 Kimiga Irudakeda Kome Kome Club
- 27 Love Of My Life Carly Simon
- 28 Live And Learn Joe Public
- 29 The Feeling I Get By All Means
- 30 True Love The Neville Brothers
- 31 Stars Simply Red
- 32 Don't It Make My Brown Eyes Blue Laura Fygi
- 33 Attention A Lui Ariella
- 34 Bang Bang Bang Tracy Chapman
- 35 Free Your Soul Keziah Jones
- 36 Closer Mr. Fingers
- 37 Move On Psychedix
- 38 Take Time Chris Walker
- 39 Be Quick Or Be Dead Iron Maiden
- 40 Water Song Kalapana
- 41 Slow Motion Color Me Badd
- 42 Don't Look At Me That Way Chaka Khan
- 43 Lovin' You Shanice
- 44 Halfway To Heaven Celine Dion
- 45 One More Day The Neville Brothers
- 46 Doin' That Thing To Me Chic
- 47 Gorgeous Zoo
- 48 Silent All These Years Tori Amos
- 49 Will You Marry Me? Paula Abdul
- 50 Paradise Lost Danny Tate

## J-WAVE 81.3FM

## Arb Booth Bothers 'BLS; Berger Rolls To KQPT; More LMA'ction; Gov. Imus? (Well, For A Day)

**U**RBAN WBLS New York has filed complaints with Arbitron, the Electronic Media Rating Council, and the American Assn. of Advertising Agencies protesting Arbitron's booth at the recent Black Expo. Although crosstown rival **WRKS** broadcast live from the expo and was its sole radio sponsor, Arbitron was apparently giving out merchandise and sample diaries in full view of a **WRKS** banner.

Arbitron VP/communications **Thom Mocarsky** says the company has had a booth at the expo for the last five years, and has done similar events in other markets as an "ongoing community outreach program because we want blacks to be properly represented in the sample." He notes, however, that "had we realized it was exclusively sponsored by one radio station we would have reconsidered. There was never any intent to favor one station over another. We regret that."

In other Arbitron news, the company has announced that the spring book will contain revised radio guidelines on rating distortion and special station activities. The guidelines are essentially a clarification of the company's longstanding policies.

### PROGRAMMING: BERGER SCORES POINT

Consultant **Larry Berger** becomes PD at **KQPT** Sacramento, Calif., replacing **Tom Eshbaugh**. Berger will continue to consult **KHTT** Santa Rosa, Calif. . . . Interim PD **Scott O'Neil** gets the **KLIT** Los Angeles PD job permanently, replacing **Dan McKay**.

**Alan Burns & Associates** consultant **Tracy Johnson** is the new PD at **KKLQ** San Diego, replacing **Kevin Weatherly**. He has not been replaced . . . **XHRM** San Diego PD **Don Davis** exits. No replacement has been named . . . **WKLQ** Grand Rapids, Mich., PD **Tom Marshall** moves to **KIOZ** San Diego for those duties, replacing **Greg Stevens**.

In local-marketing-agreement news, Noble's album **WBAB** Long Island, N.Y., has inked a deal to simulcast on Faircom's **AC WHFM** Riverhead, N.Y. **WHFM** will continue to have a separate sales force. Diamond's oldies **KOMA** Oklahoma City will simulcast on **Wilks-Schwartz** Broadcasting's crosstown

**AC KKNB**, which changes calls to **KOMA-FM**. Also, consultant and LMA specialist **Gary Burns** has inked a deal to consult **Bonneville Broadcasting System**.

**Jim Marclayshyn** has been upped from director of marketing and promotion to the newly created OM position at **KYYs** (KY102) Kansas City, Mo. . . . **KMOX** St. Louis PD/ND **John Angelides** relinquished the PD half of his job. No replacement has been named.



by Phyllis Stark  
with Carrie Borzillo

**Jim Johnston**, who was national PD at **Moffat Communications** and PD at the group's **CFOX** Vancouver, exits for that position at crosstown **CFMI**. Former **CITI** Winnipeg, Manitoba, PD **Ross Winters** replaces him at **CFOX**. Also, MD **Brenda White** exits to produce a national top 40 show for the Canadian Broadcasting Co.

**WQUE** New Orleans PD **Jay Michaels** exits. Production director **Gerod Stevens** is acting PD . . . Urban **WTMP** Tampa, Fla., morning man **Joe Flores** adds PD/MD stripes, replacing **Chris Turner**, who exits . . . **Chris Clay** has been named PD at **KQXL** Baton Rouge, La., replacing **Lou Bennett**, who stays on for afternoons. Clay was last with **Warner Bros.** in Nashville.

**WHQT** Miami has evolved from top/40 dance to urban/AC . . . **WXLA** Lansing, Mich., which had been simulcasting urban AC with sister **WQHH**, flips to black oldies . . . **WLCL** Gainesville, Fla., changes calls to **WRRX** (97X). The format remains classic rock . . . **WJIZ** Albany, Ga., PD/morning man **Earl Boston** exits . . . Former **KRBE** Houston MD **Cheryl Broz** joins **Shane Media Services** for special projects.

After a year of experimenting

with rap as **Yo!810** on weekends and afternoons, **WSYW** Indianapolis has returned to simulcasting full-time with classical **WSYW-FM**. PD **B-Boy Chilly T** is out . . . **WWWZ** (Z93) Charleston, S.C., boosts its power from 3,000 to 50,000 watts and moves down the dial from 93.5 to 93.3. Afternoon host **Ken Moore** assumes OM duties previously handled by GM **Cliff Fletcher**.

### PEOPLE: GOV. IMUS

**WFAN** New York morning man **Don Imus** swapped jobs with Connecticut Gov. **Lowell Weicker** for the day June 17. The show was broadcast live from the state capitol building . . . Former **WABC** New York talker **Jay Diamond** is the new morning man at crosstown classical outlet **WNCN**. The morning show will no longer include music. Current morning host **Elliot Forrest** moves to middays.

**Bonneville MD Lisa Michelson** becomes MD for the company's **WTMX** Chicago, replacing **Joe Casady**, who is now a programming consultant for **Bonneville** . . . Plans to put **WMZQ** Washington, D.C., morning hosts **Jim London & Mary Ball** on the AM have been stalled following the pair's refusal to go on the air. The matter now heads for union arbitration.

**WKSZ** Philadelphia afternoon host **Eric Johnson** and late-morning host **Valerie Knight** swap shifts. Midday host **Don Dawson** exits. Crosstown **WYXR** swing jock **Frank Cerami** joins for late afternoons. **John Lodge**, last at crosstown **WEGX**, joins the morning show.

**KZFX** Houston adds new morning team **Crash Collins & Bob Ford**, replacing **Jeff Young**, who left in April. Collins, who returns to radio after six years, was last with crosstown **KNUZ**. Ford moves from middays at **KXFX**, which is being handled by P/T **Tom Neuman** for now . . . **KRLD** Dallas reporter **Chuck Cooperstein** exits.

**WMXP** Pittsburgh morning men **John Garry & Larry O'Brian** exit. PD **Rich Hawkins** and night jock **D.C. Taylor** replace them . . . P/T **Stephanie Paige** is upped to middays at **WSTR** Atlanta, replacing **Madison Chase**, who exits . . . Former **WHYI** (Y100) Miami MD **Johanna Ceccoli** has formed a Miami-based video production company, **Smith Coli Associates**.

**WVIC** Lansing, Mich., MD/p.m. driver **Jim Parker** exits for budget reasons. He can be reached through the station or at 517-882-6095. PD **Jim Manning** assumes his duties . . . **Lisa Manning** joins **WKKZ** (Kiss 102) Charlotte, N.C., as morning co-host. She was previously doing afternoons at crosstown **WTDR**.

**WKNR** Cleveland morning man **Bob Wright** exits. No replacement has been named . . . **KMBZ** Kansas City, Mo., adds **WOR** Radio Networks' "the Dolans" in evenings, replacing **Bruce Williams**, who is now heard on crosstown **KNHN**.

**WAPI** Birmingham, Ala., morn-

## newslines..

**DON NELSON**, VP/GM of **WNEW/WYNY** New York, exits to return to the West Coast. No replacement has been named.

**MIKE CRAVEN**, former Group W Eastern division head, forms the **Conshohocken, Pa.-based Liberty Broadcasting** with partners **Donaldson, Lufkin & Jenrette Securities Corp.** and **Star Media Group**.

**DOUG BROWN** has been named VP/GM of **KTCJ/KTCZ** Minneapolis, replacing **Ron Kazda**. Brown was previously president of **Brown Communications** and executive VP of **Legacy Broadcasting**.

**DAVID GRIFFIN**, GSM at **WYUU** Tampa, Fla., joins co-owned **KOQL** Oklahoma City as VP/GM, replacing **Jeff Salkin**.

**HARTSTONE & DICKSTEIN INC.** and **Southern Skies Corp.** will consolidate most of their radio properties into one group, to be called **All-American Media Inc.**

**PAM HUGHES**, who was consulting **WCMS** Norfolk, Va., joins as GM, assuming duties previously handled by owner/president **Marjorie Crump**. Hughes was previously GM at crosstown **WFOG**.

**AL MURDOCH** joins **WBXX** Battle Creek, Mich., as GM, replacing **Bill Hennes**. He was last VP/GM at **WYCL** Reading, Pa.

**SUN RADIO NETWORK** has been sold from **Liberty Lobby** to **Sound Communications Inc.**

**CRAIG TURNER** has been upped from president to CEO at **TM Century**, replacing **Dave Scott**.

**STEVEN PETRONE** has been upped from GM to VP/COO at **WLNA/WHUD** Poughkeepsie, N.Y. **David Papandrea** has been upped from GSM to VP/GM.

**STATION SALES:** **KAQQ/KISC** Spokane, Wash., and **KWG/KSGO** Stockton, Calif., from the **Home News Company** to **Silverado Broadcasting** for \$3.95 million.

**NANCY SMITH**, VP/communications for **Global Television Network**, has been elected chairperson of **Broadcast Promotion & Marketing Executives**, succeeding **Erica Farber** of **Radio & Records**.

**CONI SANSOM**, last GM at **WAJY** Augusta, Ga., joins crosstown **WKXC** in that capacity, replacing **Duane Hargrove**, who exits.

**VIVIAN ROSS** has been upped from acting GM to GM at urban **KYEA** Monroe, La., replacing **Bill Sharp**. She was previously GSM.

ing news host **Carolyn Coffey** joins her former partner **Jerry Hart** for wakeups at **KBOS** Fresno, Calif. They replace **Rik McNeil** . . . **WIVY** Jacksonville, Fla., morning co-host **Bill Cross** exits.

**Mounty Communications** president **Bob Mounty** has been named

managing director for North America at the **World Entertainment News Network**. He was formerly executive VP of **NBC Radio** . . . **Rusty Williams** joins **RSC Communications** as director/music research. He was last with **The Musicland Group**.

## WLTW, WRKS Top New Arbitrends

**NEW YORK**—The second Arbitrends are out, and despite a 5.4-5.2 drop from the winter Arbitron book, **AC WLTW** is back on top in New York in a tie with urban **WRKS** (5.5-5.2). Oldies **WCBS-FM** (4.2-4.7) took third place, **AC WMXV** was flat at 4.3, and classic rock **WXRK** moved into fifth place with its 4.1-4.3 jump.

In other trends: top 40 **WHTZ** (3.6-4.1), top 40/dance **WQHT** (3.9-4.0), urban **WBLS** (4.9-4.0), album **WNEW-FM** (3.7-3.4), top 40 **WPLJ** (2.8-3.0), and country **WYNY** (2.7-2.9).

In mornings, **WXRK's Howard Stern** was on top, rising 7.3-7.9 from the book. N/T leader **WINS** was off 7.4-6.7 in mornings.

In Los Angeles, **AC KOST** took the top spot, up 4.8-5.1 from the

book. Tying for second place were Spanish **KLVE** (3.3-4.6) and top 40 **KHIS** (4.9-4.6). **AC KBIG** was fourth (4.2-4.4), followed by top 40/dance **KPWR** (5.0-4.4), album **KLOS** (3.5-3.8), oldies **KRTH** (3.5-3.7), N/T **KABC** (3.4-3.7), urban **KKBT** (3.8-3.6), and Spanish **KWKW** (4.2-3.6).

In mornings, **KLOS's Mark Thompson** and **Brian Phelps** took top honors (6.3-6.1), although **Stern**, heard locally on classic rock **KLSX**, was fifth in the market, rising 3.8-4.5.

**Chicago N/T leader WGN** continued to top the market, although it was down 8.8-7.9 from the book. Rounding out the top five were: urban **WGCI-FM** (6.8-7.2), top 40 **WBBM-FM** (5.0-5.4), country **WUSN** (4.7-5.2), and album **WWBZ** (4.0-4.8).

## A Preview Of M Street's Format Count

**NEW YORK**—The new **M Street Radio Directory** will be available early next month, but here's an advance look at this year's format count.

News/talk, which includes the growing all-sports category, emerged as the big winner with 99 more stations in the format than a year ago. Country grew by 86 stations, and the classic rock format added 50.

Other growing formats include: oldies (+32 stations), modern rock

(+21), urban/AC (+21), Spanish (+17), and album (+14).

On the declining side, AC was the hardest hit, losing 156 stations in a year. Top 40 lost 105 stations, and moved from third most common format to sixth.

The top five most common formats, in order, are now: country, AC, religious, N/T, and oldies. There are currently 9,337 commercial stations on the air, up from 9,229 a year ago.



# LIVE Defaults On Debt, But Not Bankrupt

■ BY DON JEFFREY

NEW YORK—Although LIVE Entertainment Inc. recently received some relief from its cash-flow crisis, the bad news continues, with the company defaulting on debt payments and its majority stockholder selling shares to avoid becoming another victim of the default.

The Van Nuys, Calif.-based home video supplier and music retailer says it did not make its semi-annual May interest payment of approximately \$7.9 million on its 14.5% senior subordinated notes. LIVE's 30-day grace period on the payment expired June 15, putting the company into default.

That means the noteholders could demand that LIVE pay the full face value of the notes—\$110 million—before they mature in 1999, a move that might force the company into a Chapter 11 bankruptcy filing.

But Rodney Trovinger, acting

chief financial officer, says that although the bondholders have the right to demand the principal, "no one's going to win" in such a case. As for a Chapter 11 filing, he says, "It's not something we're contemplating at this point."

Because of this financial crisis, Carolco Pictures Corp., which owned 53% of LIVE's common stock, has reduced its stake to 49.9%. With LIVE in default on interest payments, Carolco, as majority stockholder, says it faced "the potential of a cross default on its public and private debt."

Carolco sold 360,000 shares at \$2.19 each to its three main foreign strategic investors, Le Studio Canal + S.A., Pioneer LDCA Inc., and RCS Video International Services B.V.

In other financial news, LIVE announced it would not pay a \$500,000 quarterly cash dividend due July 1 on its preferred stock.

LIVE says its financial advisers have been in discussions with the

committee representing the holders of the notes and the preferred stock "regarding a possible restructuring of those securities."

The only good news so far is that LIVE has obtained from Foothills Capital Corp. a two-year, \$10 million revolving credit facility for working capital for its Specialty Retail Division, which consists of 138 Strawberries and Waxie Maxie stores. (See Retail Track, page 42.)

Meanwhile, a LIVE spokesman says the company is continuing negotiations to obtain a \$20 million advance from WEA Corp., the distributor of LIVE Home Video product, on the new three-year pact the companies recently signed. In addition, LIVE is trying to line up another credit facility to replace one that expires in December.

LIVE's common shares closed at \$2 each in New York Stock Exchange trading at press time.

## More Orion Bids Expected Before Deadline; Kluge Rescue Proposal Seen Lacking Support

NEW YORK—Without bondholder support for the latest financial rescue plan for Orion Pictures Corp.—from majority shareholder John Kluge—industry sources believed other bids would be made by the June 21 deadline for submitting reorganization plans to the bankruptcy court. Among the possibilities, they note, is another proposal from New Line Cinema Corp.

It was the bondholders' opposition that led New Line to drop its earlier offer—a joint plan with Kluge's Metromedia Co.—to reorganize Orion. But New Line chairman Robert Shaye has said his company is considering a new bid.

At press time, a New Line spokesman said the company is reviewing the Kluge proposal and would "see if there was any role" for New Line.

Under the latest plan, Kluge would inject \$15 million in cash into Orion and forgive a \$29 million loan given to the bankrupt movie and home video company. He would also guarantee repayment of Orion's secured bank debt of \$230 million. In return, Kluge would control 50%-51% of the stock in the reorganized Orion.

Orion's unsecured creditors—

who hold \$287 million worth of junk bonds—would receive a 49% stake in the new Orion and nine-year zero-coupon bonds that have a face value of \$100 million.

But Steven Hill, securities analyst with Sutro & Co., says, "The bondholders will never go along with it. What's the equity worth if the company doesn't have a business plan, doesn't show how it's going to produce movies? And what is a zero-coupon bond worth? Not much."

Orion has received three other bids, from Metro-Goldwyn-Mayer Inc. (the new name of MGM-Pathé Communications Co.), Republic Pictures Corp., and Savoy Pictures Entertainment Co.

Hill says the Kluge bid "has to be sweetened" in order to win the crucial support of bondholders. Kluge, one of the richest men in the U.S., owns 68%-70% of Orion's stock.

The cash he proposes to give Orion would allow it to release some of its 10 finished but unreleased films, including "RoboCop 3."

Kluge's proposal must also meet the concerns of such major secured creditors as the banks and

Sony Pictures Entertainment, which holds a \$70 million letter of credit from Orion for an advance on an agreement that gives Sony's Columbia Pictures foreign theatrical and home video distribution rights to Orion films. If a new plan is approved, Sony could win additional claims on Orion product, including domestic theatrical and video distribution or rights to its library of 700-800 films.

The plan must also be accepted by Orion's trade creditors, such as actors and directors, trade unions, and suppliers, who are owed between \$50 million and \$100 million.

Under the Kluge plan, 85% of Orion's free cash flow would be used to pay off the banks and Sony Pictures and 15% would go to the trade creditors. After they are all paid off, the cash flow would go to the unsecured creditors.

Current Orion shareholders would own 0.9% of the newly reorganized company.

The company's stock closed at \$2 a share in New York Stock Exchange trading at press time. Orion's publicly traded bond issues closed at prices ranging from 13.25 cents on the dollar to 23 cents.

DON JEFFREY

## BET Ad Sales Push Strong 3d Quarter

NEW YORK—BET Holdings Inc., parent of the Black Entertainment Television cable network, reports that a rise in advertising sales produced strong increases in third-quarter revenues and profits.

Total revenues for the three months that ended April 30 rose 22.1% to \$16 million from \$13.1 million a year ago. Net income jumped 40% to \$3.5 million from \$2.5 million.

The higher revenues were the result of a 22% jump in sales from national spot advertising on

BET's cable programs. That offset an 8% decline in sales from infomercials and direct response marketing.

Ken Goldman, securities analyst with Bear, Stearns & Co., says the results were "in line" with expectations.

BET's stock, which has been subjected to wide swings since the company went public last year, closed at \$15.125 a share on the New York Stock Exchange by press time. It had traded as high as \$26.375 before concerns about cable subscription growth bat-

tered it.

But Goldman says, "It seems like that volatility has washed out of the stock."

BET reports that its net profit would have been higher if not for operating losses on its startup magazines, YSB (Young Sisters and Brothers) and Emerge. The company says it "anticipates additional losses" on the periodicals.

Goldman notes the "synergistic potential in the magazines and networks."

DON JEFFREY

## Trustee Named To Oversee Bankrupt RKO Warner Vid

NEW YORK—The creditors committee of the bankrupt RKO Warner Video chain has reached an agreement with RKO chairman and sole shareholder Michael Landes to appoint an outside trustee to oversee the day-to-day operations of the chain, according to Howard Seife, attorney for the committee.

The committee has named Lawrence Kieves—a former president of Congress Video Group and of L.A. Entertainment Inc.—CEO of the troubled chain, according to Seife.

Seife adds that Landes will retain "some responsibilities" within the framework of RKO, but he does not specify what those responsibilities will be.

While the agreement still has to be signed by Landes and ordered by the judge overseeing the reorganization of the chain, Seife says he has received assurances from Landes' counsel that Landes will approve the plan.

The creditors committee had sought to remove Landes after three of the chain's former officers—president and COO Steve Berns, CFO Neal Goldner, and VP of operations Kenneth Molnar—charged him with misappropriating funds and mismanaging the chain (Billboard, May 30).

RKO, once the fourth largest video chain in the U.S., filed for Chapter 11 bankruptcy protection in January (Billboard, Jan. 18).

PAUL VERNA

## Commtron Shows Growth Revenues, Profits Up In Quarter

NEW YORK—Commtron Corp., whose merger with competing home video distributor Ingram Industries was expected to close June 19, reports 10.8% growth in revenues and a 24.2% increase in net profit for the third quarter.

For the three months that ended May 31, Des Moines, Iowa-based Commtron says revenues grew to \$140.8 million from \$127.1 million a year ago. Net income was up to \$1.5 million from \$1.2 million.

For the first nine months of this fiscal year, revenues jumped 5.6% to \$416 million from \$393.6 million, but net income was flat at \$6.2 mil-

lion. That is because total costs and expenses increased 5.8%—a higher rate than revenue growth—to \$405.6 million from \$383.3 million.

Total costs and expenses in the third quarter rose 10.6% to \$138.3 million from \$125.1 million.

The company's stock closed at \$7.75 a share in American Stock Exchange trading by press time.

Nashville-based Ingram is acquiring the stock of Commtron—81% of which is owned by Bergen Brunswig Corp.—for \$7.75 a share. After the merger, Commtron will be privately held.

## Sinatra's Athens Show Winds Up As Costly Venture

■ BY JOHN CARR

ATHENS—A June 9 concert appearance here by Frank Sinatra appears to have lost its backers as much as \$500,000 and deprived a local charity of anticipated income.

Despite a \$300,000 advertising and publicity campaign, the show at Athens' 80,000-seat Olympic Stadium drew fewer than 20,000 customers. It appears to have been an example of bad financial planning by leading Greek insurance company Aspis Pronia and local promoters Acropolis International, which reportedly contracted a formidable bank loan to pay Sinatra \$650,000.

Media analysts say the figure is by far the biggest fee a foreign artist in Greece has ever received. In the wake of the less-than-SRO show, the press and promoters are asking how this small market can afford such stars. "There was a huge miscalculation somewhere," states a leading Athens promoter not connected with the venture.

The promoters were reportedly confident of selling at least 50,000 tickets to recover costs and give something to the Greek Organ Transplant Society, a local charity.

Acropolis International says it sold 30,000 tickets, but the real figure, ac-

ording to independent promoters, was more like 18,000. The total financial loss has been estimated here at about \$500,000.

It's the third time Sinatra has sung in Athens. The first was in 1962, when he donated his fee to charity and in return received the Gold Key of the city of Athens from grateful local authorities. This time, however, he received strong criticism in the national press for the heavy security surrounding his arrival, performance, and departure.

## HANDLEMAN SALES UP

(Continued from page 4)

bers, Handleman released results for the 1992 fiscal fourth quarter that showed net sales increasing to \$268.3 million, compared with the \$140.2 million generated in the same period last year. Net income was \$9.9 million, or 30 cents per share, versus \$2.6 million, or 8 cents per share, in the fourth quarter of 1991.

Gross profit during that period was 26.4%, compared with 29.1% in the previous year's fourth quarter, while SG&A was \$49.8 million, or 18.6% of sales, versus \$32.6 million, or 23.3%.

## WEISNER, VALLON OVERCAME CRITICS OF LATIN FEST

(Continued from page 10)

tainment.

"We're taking it slow and trying to build it, and hopefully it will continue to be a viable kind of marketing program that we could continue with."

Anheuser-Busch is supporting the tour with massive time buys on radio and television, plus logistical assistance on local promotions. Though its participation is mightily important, Anheuser-Busch made up only one prong of Weisner's three-point plan to bring off their inaugural Latin tour.

The other two vital cogs in the creation of Festival Musical Budweiser were Sony Discos, supplier of three of the four tour acts (Gabriel, La Mafia, and Magneto), and a nationwide coalition of prominent Hispanic and non-Hispanic promoters co-presenting the majority of the tour's concerts.

Weisner contends that Sony's active involvement with Festival Musical Budweiser was instrumental in launching the tour project.

"I would say quite honestly, without Sony's involvement, this project might not have ever happened," says Weisner. "The Sony executives—Frank Welzer, Angel Carrasco, and George and Al Zamora—saw the value of [the tour] probably before anybody else did."

Adds Vallon, "The Sony people know the importance of presenting their talent in such a way that they're going to enhance the audience that already exists for them."

MCA Concerts is also involved in the tour, either promoting or co-promoting four of the dates, according to Weisner.

Although Weisner himself is not experienced as a concert promoter, he notes, "I'm actively [participating] in the concert business because of the acts I've been involved with." He says he is dealing with Budweiser and such things as stage design, while Vallon will focus on marketing

and relationships with promoters.

### TOP PROMOTERS INVOLVED

Among the promoters collaborating with Weisner and Vallon are well-known Hispanic concert promoters Henry Cardenas, Ralph Mercado, and Arie Kaduri, as well as Anglo companies such as Pace Concerts, Bill Graham, and Zev Bufman. Weisner points out that assembling a broad coalition of promoters was the most effective—and tactful—method of organizing the tour.

"We really have a cross-section of people who see the tremendous potential of the Hispanic marketplace," he says. "We're just trying to create an event that the Hispanic community can be responsive to on a yearly basis."

"In addition, these artists can also play to a bigger audience and be able to play with state-of-the-art production. And there's really been only a

couple of artists in the Hispanic end of the business that have been able to do that."

Despite the rosy prospects sketched by Weisner, some Hispanic promoters are worried about the Guerra tour.

Cardenas, president of Chicago-based promotion firm Cardenas/Fernandez & Assoc. Inc., says that, if Guerra—who has not released a new album in 20 months—"doesn't come out with a record, his tour is going to be a disaster."

While Cardenas, whose firm promoted Guerra's solo tour of the U.S. last autumn, stops short of saying he would pull out of the Festival Musical project, he adds, "I'm very skeptical about the situation."

No Guerra single release is currently planned, according to BMG acting marketing director Salvador Perez. His next album is tentatively due in September.

## DISTRIBS: NO DELAY IN JEWEL-BOX-ONLY START

(Continued from page 7)

meeting with his distributed labels, which mainly package CDs in blister packs, to impress upon them the need to begin moving toward the jewel-box-only format.

"The labels have got to get serious about this; I see all product being shipped in blister packs as returns," says Becker. "Do the labels think the retailers are going to cut open the blister pack, put the artwork inside the jewel box, and send it out to be shrink-wrapped?"

"If the transition [to jewel-box only] isn't done right, it could be very damaging to the smaller labels."

### SONY ON THE MARCH

The six majors, however, seem to be thinking through more clearly the nuances of the transition. Starting "this week or next," Sony will start shrink-wrapping jewel boxes inside

longboxes, according to Smith. Other majors say they are gearing up to ship product like that, too.

In the case of Sony, the shrink-wrapped jewel box will come with a "closure sticker" that presumably prevents retailers from tampering with the wrap—i.e., opening product and then rewrapping it with their own machines and returning it.

Moreover, the six majors will put a newly adopted standard sticker on the longbox to indicate the presence of the shrink-wrapped jewel box. The plain red and yellow sticker, which will appear in the lower-left quadrant of the cardboard package, is three-quarters of an inch in diameter.

Smith says he also expects the use of generic longboxes to increase. Sony already uses them on its Best Value and Nice Price lines, and Smith says smaller-selling releases are like-

ly to be housed in this type of package. Also, some titles might be released in a conventional longbox on the first run, with subsequent orders in a generic box.

### WHO'S GONNA PAY?

While the majors are intricately involved in the arcane aspects of the transition from their end, they have yet to discuss financial remuneration with retailers for refixturing or buying new security systems. But retail sources say that, informally, labels seem to be thinking in the area of a 20-cents-per-unit allowance, which they label as inadequate.

On the retail side of the transition, the NARM loss-prevention committee met last month with security system suppliers, who insist that technological advances are bringing universal source-tagging closer to a reality.

### SECURITY 'CRITICAL'

"[Kemp Mill Music] would like to go to jewel-box-only merchandising but security is critical to that happening," says Howard Appelbaum, executive VP at the Beltsville, Md.-based retail chain. "So like other retailers that have to make a decision on merchandising, we said let's delay the starting date to see if source-tagging is possible. That way we would know whether to go to jewel-box-only or go to a keeper."

Kemp Mill currently does not have a security system and Appelbaum says he would be facing a disaster if the company bought one only to find that down the road a different technology had been chosen as the industry standard.

## LABELS LOOK TO LURE BUYERS

(Continued from page 7)

was inspired by similar promotions the label set up with Alice In Chains and Ned's Atomic Dustbin. Columbia gave away a free video with the purchase of Alice In Chains' album "Facelift" and a free T-shirt with purchase of Ned's "God Fodder." (Geffen also offered a free video with the purchase of Warrior Soul's "Drugs, God And The New Republic.")

"They were fairly successful [promotions], and each of those items happened to lend themselves to the particular project," Kudolla says. "By the same token, Toad has been performing live for months, and it's been the live performance, rather than radio or video play, that is stimulating sales. We felt including a live piece of music at no additional cost would stimulate sales."

Kudolla acknowledges that the free EP cuts into the profits the label makes on album sales, but "the sales [increase] in the last two months can almost be totally credited to the packaging idea... In retrospect, it's money well spent."

### REINVENTING PROJECT

Soundgarden's "Badmotorfinger" had sold more than 625,000 units to date before the promotion, but A&M was looking for "a way to reinvent the project at retail," says Glass. The

album has been in the marketplace since October, but Glass is optimistic the bonus EP, plus Soundgarden's slot on the Lollapalooza tour, will push "Badmotorfinger" past the 1 million sales mark. "Once we got it to gold, we didn't want to sit back and pat ourselves on the back," she says.

According to Glass, the label made a conscious effort to ensure the special edition would carry no additional costs to the consumer or retailer.

Glass says the label sold 90,000 copies of the special edition during its three-week retail solicitation period. That is about triple the number of Soundgarden albums sold in the three weeks prior to the campaign.

A&M also tried to make the special edition retail-friendly by packaging it in a standard longbox. "We looked at the video-and-T-shirt idea, but it was unwieldy," Glass says. "The beauty of [our package] is that it's all self-contained and doesn't require any extra measures from retailers."

Tower senior VP of retail operations Stan Goman, however, says he isn't too concerned whether or not the limited editions come in odd-size packaging. "They're great, and we are 100% in favor of anything that will sell records," he says. "It's a short-time deal, so you don't have to rack it—you can pile it up."

With its James promotion, Mercury is attempting to turn a negative into a positive. "What we are doing at Mercury is taking a very aggressive stance on records that have reached a crossroads in the marketplace," says Larry Stessel, senior VP/GM of the label. "The ['Born Of Frustration'] CD-5 didn't sell as well as anticipated, so we are giving it away with the purchase of the full-length CD."

Mercury is giving away 8,550 copies of the CD-5 as part of the promotion. The Mercury promotion goes further than just a CD-5 giveaway with the purchase of James' album "Seven" at Tower, HMV, Hot Rock Records, Goldies, Secret Sounds, and Newberry Comics outlets. The CD-5 will also be offered for free with the purchase of any full-length CD on any label in developing-artist programs at the Pegasus chain, Southwest Wholesale, and Baker & Taylor.

In the Southeast region, the CD-5 will be given free to customers who ask clerks about James. The free CD-5 will include a coupon for a discount on the "Seven" album.

In addition, Mercury is also giving away 4,000 free copies of the "Born Of Frustration" cassette single at various retail outlets with the purchase of any full album by an alternative act.

## Winterland Wins Damages In T-Shirt Suit

NEW YORK—San Francisco-based Winterland Productions has secured \$2 million in damages against Gene and Cynthia Perloff of Monroe Productions Inc. in federal court in Trenton, N.J. According to the court, the couple had manufactured counterfeit product and infringed on trademarks and copyrights of rock T-shirts exclusively licensed by Winterland.

Charges were brought against the Perloffs in April 1989 after federal investigators discovered more than 392 silk screens bearing the names of 47 performers licensed to Winterland at Graphic Textiles Inc. in Mount Holly, N.J., where Monroe printed the counterfeit T-shirts.

Gene Perloff admitted in court that he had produced and distributed T-shirts bearing the names and likenesses of at least 23 of Winterland's exclusive licensors over a period of several years.

Perloff's wife, Cynthia, filed a motion to dismiss the charges against her for lack of personal jurisdiction, but was denied when it was proven that she was in charge of the company checkbook and also made orders for batches of counterfeit T-shirts.

Winterland claimed \$2 million in actual damages based on the estimated 273,600 T-shirts printed by Graphic Textiles for Monroe Productions over a 19-month period.

In 1983, Winterland seized \$1.5 million from Gene Perloff in a similar counterfeiting lawsuit. Charges against Cynthia Perloff were dismissed in that case.

Attorney M. Kelly Tillery, who has represented Winterland in anti-counterfeiting cases for more than 10 years, says the recent verdict is the largest Winterland has ever secured against a bootleg T-shirt operation.

"It's a great victory for the rock and roll merchandise industry. It should be an example to bootleggers everywhere that we will pursue them with great fervor on such matters," Tillery said.

The defendants' attorney could not be reached for comment. **BRUCE BUCKLEY**

## MIX-A-LOT CLIP GETS PUSHED BACK

(Continued from page 4)

son says no cable operators threatened to pull the channel because of the Mix-A-Lot video, but she adds that "we had many, many complaints from all of our constituencies over the entire period of time it had been on the air." The clip has been airing for more than eight weeks.

According to Def American representative Heidi Robinson, sources have told the label that the clip will now be aired on "Yo! MTV Raps," but MTV says that is not true, since the rap show is on afternoons.

Heidi Robinson says Def American believes pressure was put on MTV to drop the clip. "It's certainly a controversial video, but it also contains a

great deal of humor," she says.

Carole Robinson says MTV did not go back to the label and ask for a toned-down version of the clip after the complaints began, because Def American had submitted an edited version during MTV's acquisitions process. "We didn't ask for another edit because once we accepted and began airing the edited version, we felt we should let the audience decide."

She adds that the decision had been difficult, since the video is one of the channel's most popular. "This has been a very polarizing clip for us," she says. "It's been one of our most requested, but also one of our most complained-about."

# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**MARIAH CAREY GAINS SALES** and airplay with "I'll Be There" (Columbia) to hold at No. 1 with a bullet, but "Baby Got Back" by Sir Mix-A-Lot (Def American) has narrowed the gap considerably with the largest combined gains of any record on the chart. "Baby's" sales have shot up to more than 140,000 units, almost two-to-one over the sales of "I'll Be There," but "There" is ahead of "Baby" in airplay points by more than three-to-one. The big question is how much higher the sales of "Baby" will go; if sales gain at the same rate for next week, it will almost certainly go to No. 1 overall; otherwise "There" should hold again.

**THREE RECORDS SHOW OUTSTANDING gains.** The Power Pick/Sales goes to "Warm It Up" by Kris Kross (Ruffhouse); a No. 18 debut on the sales chart fuels a 37-place jump on the Hot 100 to No. 38. After the gains of "Baby Got Back," the second biggest gain in total points goes to "Baby-Baby-Baby" by TLC (LaFace). It is the runner-up to "Warm It Up" for the sales pick, debuting at No. 28 in sales, and also shows strong airplay gains. Overall, TLC's single zooms 20 places to No. 25. The Power Pick/Airplay goes to "Move This" by Technotronic (SBK), with a 15-place jump on the Monitor (39-24) and a 13-place jump to No. 44 on the Hot 100.

**THE BIG MOVES BY** a few records push other records down, including records with overall point gains. "Sometimes I Rhyme Slow" by Nice & Smooth (RAL), "Honey Love" by R. Kelly & Public Announcement (Jive), and "James Brown Is Dead" by L.A. Style (Arista) all show airplay increases but small sales decreases this week. As previously noted, even hit records show week-to-week sales fluctuations. Overall, all three records are up in points, but not enough to prevent other records from jumping over them and pushing them down, three places for "Sometimes" and "Brown" and two places for "Honey." "Mr. Loverman" by Shabba Ranks (Epic) has the reverse pattern—sales up, airplay slightly down—but the result is the same: a net increase in points but a backward move on the Hot 100 (56-60) as other records jump over it.

**QUICK CUTS:** The eight debuts are led by an explosive debut for "November Rain" by Guns N' Roses (Geffen) at No. 40. Sales are ahead of top 40 airplay—it's already No. 23 in sales without appearing yet on the Top 40 Radio Monitor. Four artists make their Hot 100 bows: rappers Pete Rock & C.L. Smooth from Mt. Vernon, N.Y., enter at No. 76 with "They Reminiscence Over You" (Elektra); rock quartet Toad The Wet Sprocket from Santa Barbara, Calif., enters at No. 82 with "All I Want"; Los Angeles-based trio House Of Pain enters at No. 98 with "Jump Around" (Tommy Boy); and Rozalla, originally from Africa, debuts at No. 100 with her European smash "Everybody's Free" (Epic) . . . Luckily, we don't have to correct errors often, but one was made last week. "Please Don't Go" by K.W.S. (Next Plateau) was mistakenly listed as No. 56 on last week's Radio Monitor. It actually should not have entered the Monitor yet, and all records below it should have appeared one place higher. It is listed correctly as a debut at No. 75 on this week's Monitor.

## HOT 100 RECURRENT SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	5	6	ALL 4 LOVE	COLOR ME BADD (GIANT)
2	6	6	I LOVE YOUR SMILE	SHANICE (MOTOWN)
3	2	7	FINALLY	CECE PENISTON (A&M)
4	7	4	GOOD FOR ME	AMY GRANT (A&M)
5	3	2	MASTERPIECE	ATLANTIC STARR (REPRISE)
6	1	2	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
7	4	2	I CAN'T DANCE	GENESIS (ATLANTIC)
8	8	4	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)
9	9	3	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
10	11	3	WHAT GOES AROUND COMES . . .	GIGGLES (CUTTING)
11	10	4	TO BE WITH YOU	MR. BIG (ATLANTIC)
12	—	1	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
13	—	1	EVERYTHING'S GONNA BE ALRIGHT	NAUGHTY BY NATURE (TOMMY BOY)
14	16	31	MOTOWNPHILLY	BOYZ II MEN (MOTOWN)
15	13	31	I WANNA SEX YOU UP	COLOR ME BADD (GIANT)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
16	15	2	WE GOT A LOVE THANG	CECE PENISTON (A&M)
17	12	7	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
18	18	30	GOOD VIBRATIONS	MARKY MARK (INTERSCOPE/ATLANTIC)
19	17	12	MYSTERIOUS WAYS	U2 (ISLAND/PLG)
20	22	12	IS IT GOOD TO YOU	HEAVY D. & THE BOYZ (UPTOWN/MCA)
21	14	9	TELL ME WHAT YOU WANT ME . . .	TEVIN CAMPBELL (QWEST/WB)
22	20	27	GONNA MAKE YOU SWEAT	C+C MUSIC FACTORY (COLUMBIA)
23	21	2	THINKIN' BACK	COLOR ME BADD (GIANT)
24	26	26	ROMANTIC	KARYN WHITE (WARNER BROS.)
25	25	31	NOW THAT WE FOUND LOVE	HEAVY D. & THE BOYZ (UPTOWN/MCA)
26	23	18	BABY BABY	AMY GRANT (A&M)
27	19	9	DIAMONDS AND PEARLS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
28	—	12	CAN'T LET GO	MARIAH CAREY (COLUMBIA)
29	27	3	MISSING YOU NOW	MICHAEL BOLTON (COLUMBIA)
30	28	12	I CAN'T MAKE YOU LOVE ME	BONNIE RAITT (CAPITOL)

Recurrents are titles which have appeared on the Hot 100 for 20 weeks and have dropped below the top 50.

## HOT 100 A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
74 3-2-1 PUMP (Redmann, ASCAP/Virgin, ASCAP/Saggittre, ASCAP/Yougoulei, ASCAP) HL	
68 57 CHANNELS (AND NOTHIN' ON) (Bruce Springsteen, ASCAP) CPP	
8 ACHY BREAKY HEART (Millhouse, BMI/Polygram Int'l, ASCAP) HL	
24 AIN'T 2 PROUD 2 BEG (D.A.R.P., ASCAP/Diva One, ASCAP/Pebbitone, ASCAP/Tizbiz, ASCAP)	
82 ALL I WANT (Wet Sprocket, ASCAP)	
93 ALL WOMAN (Big Life, BMI/Careers-BMG, BMI) HL	
65 ALL YOU'VE GOT (Turbo, ASCAP/Key Grip, ASCAP)	
84 ANYTHING AT ALL (Dakota Kid, ASCAP/Shohola, ASCAP/Mondo Melodies, ASCAP/Wood Monkey, ASCAP)	
25 BABY-BABY-BABY (Kear, BMI/Greenskirt, BMI)	
2 BABY GOT BACK (Polygram Int'l, ASCAP/Mix-A-Lot, BMI) HL	
91 BABY HOLD ON TO ME (Tryce, BMI/Ramal, BMI/Willesden, BMI)	
10 THE BEST THINGS IN LIFE ARE FREE (Flyte Tyme, ASCAP/Biv 10, ASCAP/Beledat, ASCAP/Rated RT, ASCAP/Burbank Plaza, ASCAP/MCA, ASCAP) WBM/HL	
35 BOHEMIAN RHAPSODY (B. Feldman & Co., BMI/EMI, BMI) WBM	
86 THE CHOICE IS YOURS (Peep Bo, ASCAP/Pri, ASCAP/Char Liz, BMI) HL	
43 CLOSER TO ME (Polygram Int'l, ASCAP) HL	
81 COME AS YOU ARE (Virgin Songs, BMI/End Of Music, BMI) HL	
18 COME & TALK TO ME (EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP) WBM	
5 DAMN I WISH I WAS YOUR LOVER (Broken Plate, ASCAP/Night Rainbow, ASCAP) HL	
21 DO IT TO ME (Speeding Bullet, ASCAP) CLM	
90 DON'T BE AFRAID (Shocklee, BMI/Nasty Man, ASCAP)	
100 EVERYBODY'S FREE (TO FEEL GOOD) (Peer, BMI)	
32 EVERYTHING ABOUT YOU (Sloppy Slouch, ASCAP)	
61 EVERYTHING CHANGES (Realsongs, ASCAP) WBM	
95 FACES OF LOVE (Bayjun Beat, BMI/Music Corp. Of America, BMI)	
58 FALL IN LOVE AGAIN (WB, ASCAP/Mite, ASCAP/Tay-Man, ASCAP/Cashola, ASCAP/Kossongs, BMI) WBM	
83 FOREVER IN YOUR EYES (Flyte Tyme, ASCAP) WBM	
28 FRIDAY I'M IN LOVE (Fiction, ASCAP/Music Sales, ASCAP)	
36 GIVING HIM SOMETHING HE CAN FEEL (Warner-Tamerlane, BMI) WBM	
97 GOODBYE (Al B. Sure!, ASCAP/Williare, ASCAP/EMI April, ASCAP) HL/WBM	
45 GOOD STUFF (More Gliss Now, BMI/Irving, BMI) CPP	
48 HAZARD (Chi-Boy, ASCAP) CLM	
55 HELLUVA (Delicious Apple, BMI/Purple Records, ASCAP/Fun City, BMI/Van Gogh's Ear, BMI/Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL	
12 HOLD ON MY HEART (Anthony Banks, BMI/Philip Collins, PRS/Michael Rutherford, BMI/Hit & Run, ASCAP) WBM	
51 HONEY LOVE (Willesden, BMI/R.Kelly, BMI)	
87 HUMAN TOUCH/BETTER DAYS (Bruce Springsteen, ASCAP) CPP	
7 IF YOU ASKED ME TO (Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM	
79 IF YOU WANT IT (Protoons, ASCAP/Greedy Greg, ASCAP)	
1 I'LL BE THERE (Jobete, ASCAP/Stone Diamond, BMI) CPP	
89 I'M THE ONE YOU NEED (Rightsong, BMI/Def Mix, ASCAP/Alec Shantzis, ASCAP/EMI April, ASCAP) HL	
78 INNOCENT CHILD (Empire, PRS/Full Keel, ASCAP/Red Bus, PRS/WB, ASCAP) WBM	
15 IN THE CLOSET (Mijac, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP) WBM	
23 I WILL REMEMBER YOU (Age To Age, ASCAP/Riverstone, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL	
66 JAMES BROWN IS DEAD (Orta, Saban/BMG, ASCAP) HL	
98 JUMP AROUND (T-Boy, ASCAP/Soul Assassins, ASCAP)	
4 JUMP (So So Def, ASCAP/EMI April, ASCAP) WBM	
13 JUST ANOTHER DAY (Estefan, ASCAP/Foreign Imported, BMI) CPP	
27 JUST FOR TONIGHT (Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP/Dyad, BMI)	
22 JUST TAKE MY HEART (EMI April, ASCAP/Eric Martin, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP/Lew-Bob, BMI) HL/CLM	
29 KEEP ON WALKIN' (Last Song, ASCAP/Third Coast, ASCAP)	
52 LET'S GET ROCKED (Zomba, ASCAP) HL	
16 LIFE IS A HIGHWAY (Falling Sky, ASCAP/BMG, ASCAP) HL	
46 LIFT ME UP (Hojo, BMI)	
14 LIVE AND LEARN (Harrindur, BMI/Joe Public, BMI/Noiseta, BMI/Ensign, BMI) CPP	
72 LOVE ME (Modern Science, ASCAP)	
50 MAKE IT HAPPEN (M Carey, BMI/Virgin, ASCAP/Cole-Civiles, ASCAP/Sony Songs, BMI) HL	
67 MAKE LOVE LIKE A MAN (Bludgeon Rifola, ASCAP/Zomba, ASCAP)	
59 MARIA (Blue Ink, BMI/Third & Lex, ASCAP/Tee Girl, BMI)	
44 MOVE THIS (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	
60 MR. LOVERMAN (FROM DEEP COVER) (Worldwide Anchor, ASCAP/Gunsmoke, ASCAP/Pow Wow, ASCAP)	
6 MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Two Tuff-Enuff, BMI/Irving, BMI) CPP	
64 NEVER SATISFIED (4 Tammy, ASCAP/S.A. Brown, ASCAP)	
23 NOTHING ELSE MATTERS (Creeping Death, ASCAP) CLM	
54 NOT THE ONLY ONE (Almo, ASCAP) CPP	
40 NOVEMBER RAIN (Guns N' Roses, ASCAP)	
41 NU NU (Sanlar, BMI/Willesden, BMI/Da Posse's, BMI/Copyright Control)	
33 ONE (U2, ASCAP/Chappell & Co., ASCAP) HL	
77 THE ONE (Big Pig, ASCAP/Warner Chappell, ASCAP)	
62 PLEASE DON'T GO (Mike Ten, BMI)	
99 PLEASE DON'T GO (Harrick, BMI/Longitude, BMI) WBM	
56 REMEDY (Enough To Contend With, BMI) WBM	
31 SAVE THE BEST FOR LAST (Longitude, BMI/Moon & Stars, BMI/Virgin, ASCAP/Big Mystique, BMI/Kazzoom, ASCAP/Polygram Int'l, ASCAP)	
70 SCENARIO (Zomba, ASCAP/Jazz Merchant,	

## Billboard.

FOR WEEK ENDING JUNE 27, 1992

# Top POS Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
1	1	12	<b>★ ★ NO. 1 ★ ★</b>	
1	1	12	BABY GOT BACK	SIR MIX-A-LOT (DEF AMERICAN/REPRISE)
2	2	13	JUMP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
3	3	5	I'LL BE THERE	MARIAH CAREY (COLUMBIA)
4	4	8	ACHY BREAKY HEART	BILLY RAY CYRUS (MERCURY)
5	5	13	UNDER THE BRIDGE	RED HOT CHILI PEPPERS (WARNER BROS.)
6	6	8	DAMN I WISH I WAS YOUR LOVER	SOPHIE B. HAWKINS (COLUMBIA)
7	7	11	TENNESSEE	ARRESTED DEVELOPMENT (CHRYSALIS)
8	8	13	MY LOVIN' (YOU'RE NEVER . . .)	EN VOQUE (ATCO EASTWEST)
9	9	15	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)
10	10	13	COME & TALK TO ME	JODECI (UPTOWN/MCA)
11	15	7	IF YOU ASKED ME TO	CELINE DION (EPIC)
12	11	10	EVERYTHING ABOUT YOU	UGLY KID JOE (STARDOG/MERCURY)
13	13	21	TEARS IN HEAVEN	ERIC CLAPTON (REPRISE)
14	12	19	AIN'T 2 PROUD 2 BEG	TLC (LAFACE/ARISTA)
15	22	5	LIFE IS A HIGHWAY	TOM COCHRANE (CAPITOL)
16	14	13	LIVE AND LEARN	JOE PUBLIC (COLUMBIA)
17	19	8	THEY WANT EFX	DAS EFX (ATCO EASTWEST)
18	—	1	WARM IT UP	KRIS KROSS (RUFFHOUSE/COLUMBIA)
19	16	9	SOMETIMES I RHYME SLOW	NICE & SMOOTH (RAL/COLUMBIA)
20	25	5	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
21	18	4	THE BEST THINGS IN LIFE ARE FREE	L. VANDROSS/J. JACKSON (PERSPECTIVE)
22	27	4	WISHING ON A STAR	THE COVER GIRLS (EPIC)
23	—	1	NOVEMBER RAIN	GUNS N' ROSES (Geffen)
24	17	8	IN THE CLOSET	MICHAEL JACKSON (EPIC)
25	20	11	WHY ME BABY?	KEITH SWEAT (ELEKTRA)
26	23	7	DO IT TO ME	LIONEL RICHIE (MOTOWN)
27	24	7	YOU WON'T SEE ME CRY	WILSON PHILLIPS (SBK/ERG)
28	—	1	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
29	21	12	LET'S GET ROCKED	DEF LEPPARD (MERCURY)
30	26	10	JUST TAKE MY HEART	MR. BIG (ATLANTIC)
31	—	1	TOO FUNKY	GEORGE MICHAEL (COLUMBIA)
32	—	1	GIVING HIM SOMETHING HE . . .	EN VOQUE (ATCO EASTWEST)
33	44	3	KEEP ON WALKIN'	CECE PENISTON (A&M)
34	36	4	MR. LOVERMAN	SHABBA RANKS (EPIC)
35	28	15	ONE	U2 (ISLAND/PLG)
36	30	7	HONEY LOVE	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
37	32	12	HELLUVA	BROTHERHOOD CREED (GASOLINE ALLEY)
38	29	10	SMELLS LIKE NIRVANA	"WEIRD AL" YANKOVIC (SCOTTI BROS.)
39	31	23	BEAUTY AND THE BEAST	CELINE DION AND PEABO BRYSON (EPIC)
40	39	6	I WILL REMEMBER YOU	AMY GRANT (A&M)
41	37	7	SILENT PRAYER	SHANICE (MOTOWN)
42	33	14	THOUGHT I'D DIED AND GONE . . .	BRYAN ADAMS (A&M)
43	—	1	FRIDAY I'M IN LOVE	THE CURE (FICTION/ELEKTRA)
44	41	6	HOLD ON MY HEART	GENESIS (ATLANTIC)
45	34	17	HAZARD	RICHARD MARX (CAPITOL)
46	38	13	NOTHING ELSE MATTERS	METALLICA (ELEKTRA)
47	42	6	VICTIM OF THE GHETTO	THE COLLEGE BOYZ (VIRGIN)
48	35	15	NU NU	LIDELL TOWNSELL (MERCURY)
49	52	4	JUST FOR TONIGHT	VANESSA WILLIAMS (WING/MERCURY)
50	40	19	MASTERPIECE	ATLANTIC STARR (REPRISE)
51	49	6	YOU REMIND ME	MARY J. BLIGE (UPTOWN/MCA)
52	48	14	JAMES BROWN IS DEAD	L.A. STYLE (ARISTA)
53	53	21	BOOM! I GOT YOUR BOYFRIEND	M.C. LUSCIOUS (AVENUE)
54	46	11	PLEASE DON'T GO	BOYZ II MEN (MOTOWN)
55	51	18	I CAN'T DANCE	GENESIS (ATLANTIC)
56	47	15	MAKE IT HAPPEN	MARIAH CAREY (COLUMBIA)
57	43	15	ALL WOMAN	LISA STANSFIELD (ARISTA)
58	45	23	I'M TOO SEXY	RIGHT SAID FRED (CHARISMA)
59	50	16	DON'T BE AFRAID	AARON HALL (SOUL/MCA)
60	68	2	REMEDY	THE BLACK CROWES (DEF AMERICAN)
61	—	1	THEY REMINISCENCE OVER YOU	PETE ROCK & C.L. SMOOTH (ELEKTRA)
62	56	11	IF YOU WANT IT	2ND II NONE (PROFILE)
63	67	2	SLOW MOTION	COLOR ME BADD (GIANT)
64	54	23	BREAKIN' MY HEART	MINT CONDITION (PERSPECTIVE/A&M)
65	55	17	I WANNA ROCK	LUKE (LUKE/ATLANTIC)
66	73	3	SCENARIO	A TRIBE CALLED QUEST (JIVE)
67	57	30	SMELLS LIKE TEEN SPIRIT	NIRVANA (DGC)
68	—	1	SO WHAT'CHA WANT	BEASTIE BOYS (CAPITOL)
69	75	2	T.L.C.	LINEAR (ATLANTIC)
70	62	3	LA SCHMOOVE	FU-SCHNICKENS (JIVE)
71	60	14	COME AS YOU ARE	NIRVANA (DGC)
72	63	11	3-2-1 PUMP	REDHEAD KINGPIN & THE F.B.I. (VIRGIN)
73	59	21	REMEMBER THE TIME	MICHAEL JACKSON (EPIC)
74	64	19	MAMA, I'M COMING HOME	OZZY OSBOURNE (EPIC ASSOCIATED/EPIC)
75	70	15	HUMAN TOUCH/BETTER DAYS	BRUCE SPRINGSTEEN (COLUMBIA)

○ Singles with increasing sales. © 1992, Billboard/BPI Communications and SoundScan, Inc.

ASCAP/New School, ASCAP)	BMI/SHR, BMI/Tolga Katas, BMI) HL
49 SILENT PRAYER (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP) HL	17 TOO FUNKY (Morrison Leamy, ASCAP/Chappell & Co., ASCAP/Dick Leamy, PRS) HL
92 SLOWLY (Kazzoom, ASCAP/Polygram Int'l, ASCAP/Dream Dealers, ASCAP/BMG, ASCAP) HL	71 TWILIGHT ZONE (Decos, SABAM)
19 SLOW MOTION (Me Good, ASCAP/Howie Tee, BMI/Irvine, BMI) CPP	3 UNDER THE BRIDGE (Moebetoblam, BMI) MSC
75 SMELLS LIKE NIRVANA (Virgin Songs, BMI/End Of Music, BMI) HL	73 VICTIM OF THE GHETTO (Virgin, ASCAP/Rom, ASCAP/Black Doors, ASCAP/Pecot, ASCAP/TJ, ASCAP) HL
47 SOMETIMES I RHYME SLOW (EMI April, ASCAP/Purple Rabbit, ASCAP) HL	38 WARM IT UP (EMI April, ASCAP/So So Def, ASCAP) WBM
57 STRAWBERRY LETTER 23 (Kidada, BMI/Off The Wall, BMI) WBM	63 WHATEVER IT TAKES (TO MAKE YOU STAY) (Piggy Rat, ASCAP)
85 TAKE THIS HEART (Chi-Boy, ASCAP) CLM	53 WHY ME BABY? (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Donril, ASCAP/Zomba, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP) WBM
26 TEARS IN HEAVEN (United Lion, BMI/Drumlin, PRS) HL	42 WHY (La Lennox, ASCAP/BMG, ASCAP) HL
9 TENNESSEE (EMI Blackwood, BMI/Arrested Development, BMI) WBM	96 WILL YOU MARRY ME? (EMI April, ASCAP/LeoSun, ASCAP/Maanami, ASCAP/PJA, ASCAP/EMI Blackwood, BMI/Yermal, BMI) WBM
76 THEY REMINISCENCE OVER YOU (T.R.O.Y.) (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP)	11 WISHING ON A STAR (May 12, BMI/Warner-Tamerlane, BMI) WBM
34 THEY WANT EFX (Straight Out Da Sewer, ASCAP/Donna-Dijon, BMI/EMI Blackwood (Canada), BMI/Cellar Addict, BMI/Sewer Slang, BMI)	69 YOU REMIND ME (FROM STRICTLY BUSINESS) (WB, ASCAP/Stone Jam, ASCAP/Miltner, ASCAP) WBM
94 THIS IS THE LAST TIME (Next Plateau, ASCAP/Pantaleo, ASCAP/In House, ASCAP/Fachinni, ASCAP)	80 YOU THINK YOU KNOW HER (M-87, ASCAP/Songcase, BMI)
37 THOUGHT I'D DIED AND GONE TO HEAVEN (Badams, ASCAP/Almo, ASCAP/Zomba, ASCAP) CPP	20 YOU WON'T SEE ME CRY (EMI Blackwood, BMI/Get Out, ASCAP/Lentle, ASCAP/Smoothie, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
30 T.L.C. (Pennachie, BMI/Hags, BMI/Smokin' Vocals,	

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
JUNE 27, 1992



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>★★★ No. 1 ★★★</b>		
1	1	1	4	<b>BILLY RAY CYRUS</b> MERCURY 510635* (9.98 EQ/13.98) 3 weeks at No. 1	SOME GAVE ALL	1
2	2	2	11	<b>KRIS KROSS</b> ▲ <sup>2</sup> RUFFHOUSE 48710*/COLUMBIA (9.98 EQ/13.98)	TOTALLY KROSSED OUT	1
3	3	3	38	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>2</sup> WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
4	4	—	2	<b>WILSON PHILLIPS</b> SBK 98924/ERG (10.98/15.98)	SHADOWS AND LIGHT	4
				<b>★★★TOP 20 SALES MOVER★★★</b>		
5	8	—	2	<b>MARIAH CAREY</b> COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	5
6	7	6	26	<b>PEARL JAM</b> ▲ EPIC ASSOCIATED 47857*/EPIC (9.98 EQ/13.98)	TEN	6
7	5	4	5	<b>THE BLACK CROWES</b> THE SOUTHERN HARMONY AND MUSICAL COMPANION DEF AMERICAN 26976*/REPRISE (10.98/15.98)		1
8	6	5	11	<b>DEF LEPPARD</b> ▲ <sup>3</sup> MERCURY 12185* (10.98 EQ/15.98)	ADRENALIZE	1
9	9	7	40	<b>GARTH BROOKS</b> ▲ <sup>7</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
10	10	9	19	<b>SIR MIX-A-LOT</b> ● DEF AMERICAN 26765*/REPRISE (9.98/15.98)	MACK DADDY	9
11	11	11	93	<b>GARTH BROOKS</b> ▲ <sup>8</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	3
12	12	10	9	<b>ZZ TOP</b> WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
13	15	14	31	<b>GENESIS</b> ▲ <sup>2</sup> ATLANTIC 82344* (10.98/15.98)	WE CAN'T DANCE	4
14	13	12	12	<b>EN VOGUE</b> ▲ ATCO EASTWEST 92121* (10.98/15.98)	FUNKY DIVAS	8
15	17	20	44	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 61113 (10.98/15.98)	METALLICA	1
16	20	19	11	<b>WYNONNA</b> ▲ CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
17	16	18	10	<b>DAS EFX</b> ATCO EASTWEST 91827* (9.98/13.98)	DEAD SERIOUS	16
18	21	17	30	<b>U2</b> ▲ <sup>3</sup> ISLAND 10347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
19	24	24	6	<b>LIONEL RICHIE</b> MOTOWN 6338* (10.98/15.98)	BACK TO FRONT	19
20	14	8	14	<b>QUEEN</b> ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
21	22	16	8	<b>BEASTIE BOYS</b> CAPITOL 98938 (10.98/15.98)	CHECK YOUR HEAD	10
22	19	13	8	<b>THE CURE</b> ▲ FICTION 61309*/ELEKTRA (10.98/15.98)	WISH	2
23	23	21	51	<b>BONNIE RAITT</b> ▲ <sup>3</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
24	18	15	60	<b>MICHAEL BOLTON</b> ▲ <sup>5</sup> COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
25	26	27	30	<b>ENYA</b> ▲ REPRISE 26775* (10.98/15.98)	SHEPHERD MOONS	17
26	25	23	38	<b>NIRVANA</b> ▲ <sup>4</sup> DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
27	28	29	5	<b>ANNIE LENNOX</b> ARISTA 18704* (10.98/15.98)	DIVA	27
28	27	33	57	<b>BOYZ II MEN</b> ▲ <sup>4</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
29	29	35	42	<b>JODECI</b> ▲ UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
30	30	26	9	<b>"WEIRD AL" YANKOVIC</b> ● SCOTTI BROS. 75256* (9.98/13.98)	OFF THE DEEP END	17
31	32	32	47	<b>COLOR ME BADD</b> ▲ <sup>2</sup> GIANT 24429/REPRISE (9.98/15.98)	C.M.B.	3
32	31	25	43	<b>VANESSA WILLIAMS</b> ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
33	35	28	29	<b>MICHAEL JACKSON</b> ▲ <sup>4</sup> EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
34	43	40	11	<b>CELINE DION</b> EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
35	34	30	5	<b>INDIGO GIRLS</b> EPIC 48865* (10.98 EQ/15.98)	rites of passage	21
36	38	44	67	<b>AMY GRANT</b> ▲ <sup>3</sup> A&M 5321 (10.98/15.98)	HEART IN MOTION	10
37	37	39	112	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
38	41	34	11	<b>BRUCE SPRINGSTEEN</b> ▲ COLUMBIA 53000* (10.98 EQ/15.98)	HUMAN TOUCH	2
39	49	53	29	<b>BROOKS &amp; DUNN</b> ● ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	39
40	33	31	8	<b>SLAUGHTER</b> CHRYSALIS 21911/ERG (10.98/15.98)	WILD LIFE	8
41	40	38	38	<b>BRYAN ADAMS</b> ▲ <sup>2</sup> A&M 5367* (10.98/15.98)	WAKING UP THE NEIGHBOURS	6
42	47	48	39	<b>OZZY OSBOURNE</b> ▲ EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
				<b>★★★TOP DEBUT★★★</b>		
43	NEW ►		1	<b>PETE ROCK &amp; C.L. SMOOTH</b> ELEKTRA 60948* (10.98/15.98)	MECCA & THE SOUL BROTHER	43
44	44	45	16	<b>TLC</b> ● LAFACE 26003*/ARISTA (9.98/13.98)	OOOOOOHHH... ON THE TLC TIP	43
45	42	50	20	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> ● JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
46	36	22	4	<b>KISS</b> MERCURY 48037* (10.98 EQ/15.98)	REVENGE	6
47	45	46	33	<b>HAMMER</b> ▲ <sup>3</sup> CAPITOL 98151 (10.98/15.98)	TOO LEGIT TO QUIT	2
48	39	37	17	<b>SOUNDTRACK</b> ▲ REPRISE 26805* (10.98/15.98)	WAYNE'S WORLD	1
49	52	51	57	<b>ALAN JACKSON</b> ▲ ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
				<b>★★★POWER PICK★★★</b>		
50	105	110	39	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
51	48	49	37	<b>REBA MCENTIRE</b> ▲ MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
52	73	—	2	<b>VARIOUS ARTISTS</b> TOMMY BOY 1053* (10.98/15.98)	MTV: PARTY TO GO, VOL. 2	52
53	61	58	7	<b>SOPHIE B. HAWKINS</b> COLUMBIA 46797* (9.98 EQ/13.98)	TONGUES AND TAILS	53

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
54	51	52	27	<b>MR. BIG</b> ▲ ATLANTIC 82209* (9.98/13.98)	LEAN INTO IT	15
55	46	41	21	<b>UGLY KID JOE</b> ▲ STARDOG 68823*/MERCURY (6.98 EQ/10.98)	AS UGLY AS THEY WANNA BE	4
56	53	—	2	<b>QUEEN</b> HOLLYWOOD 61104*/ELEKTRA (14.98/22.98)	LIVE AT WEMBLEY	53
57	60	61	11	<b>ARRESTED DEVELOPMENT</b> CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	57
58	68	70	39	<b>GUNS N' ROSES</b> ▲ <sup>3</sup> GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
59	56	47	53	<b>NATALIE COLE</b> ▲ <sup>4</sup> ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
60	65	55	11	<b>BRUCE SPRINGSTEEN</b> ▲ COLUMBIA 53001* (10.98 EQ/15.98)	LUCKY TOWN	3
61	57	62	58	<b>LORRIE MORGAN</b> ● RCA 3021* (9.98/13.98)	SOMETHING IN RED	57
62	66	63	11	<b>BODY COUNT</b> SIRE 26872*/WARNER BROS. (9.98/13.98)	BODY COUNT	32
63	50	36	4	<b>XCLAN</b> POLYDOR 13225/PLG (9.98 EQ/13.98)	XODUS	31
64	62	54	41	<b>SOUNDTRACK</b> ● BEACON 10286*/MCA (10.98/15.98)	THE COMMITMENTS	8
65	59	57	26	<b>CYPRESS HILL</b> ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
66	58	43	39	<b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 47980 (10.98 EQ/15.98)	EMOTIONS	4
67	55	56	55	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26589* (9.98/15.98)	IT'S ALL ABOUT TO CHANGE	22
68	64	69	13	<b>FU-SCHNICKENS</b> JIVE 41472* (9.98/13.98)	FU-DON'T TAKE IT PERSONAL	64
69	63	59	30	<b>SOUNDTRACK</b> ▲ WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
70	54	42	5	<b>IRON MAIDEN</b> EPIC 48993* (10.98 EQ/15.98)	FEAR OF THE DARK	12
71	70	77	13	<b>K.D. LANG</b> SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	55
72	72	67	14	<b>YANNI</b> PRIVATE MUSIC 81096* (10.98/15.98)	DARE TO DREAM	32
73	67	65	22	<b>HAL KETCHUM</b> ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	45
74	NEW ►		1	<b>SOUNDTRACK</b> HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	74
75	80	82	13	<b>MELISSA ETHERIDGE</b> ● ISLAND 512120*/PLG (10.98 EQ/15.98)	NEVER ENOUGH	21
76	71	71	50	<b>TRISHA YEARWOOD</b> ▲ MCA 10297* (9.98/13.98)	TRISHA YEARWOOD	31
77	69	60	29	<b>BLACK SHEEP</b> ● MERCURY 848368 (9.98 EQ/13.98)	A WOLF IN SHEEP'S CLOTHING	30
78	NEW ►		1	<b>EMERSON, LAKE &amp; PALMER</b> VICTORY 80003*/PLG (9.98 EQ/15.98)	BLACK MOON	78
79	104	152	4	<b>JON SECADA</b> SBK 98845*/ERG (9.98/15.98)	JON SECADA	79
80	NEW ►		1	<b>ALLMAN BROTHERS BAND</b> EPIC 48998* (9.98 EQ/13.98)	AN EVENING WITH THE ALLMAN BROTHERS BAND	80
81	77	64	32	<b>RICHARD MARX</b> ● CAPITOL 95874* (10.98/15.98)	RUSH STREET	35
82	75	84	14	<b>AARON TIPPIN</b> RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
83	78	—	2	<b>TROOP</b> ATLANTIC 82393* (10.98/15.98)	DEEPA	78
84	74	68	4	<b>JIMMY BUFFETT</b> MARGARITAVILLE 10613*/MCA (39.98/58.98)	BOATS BEACHES BARS & BALLADS	68
85	99	98	15	<b>RIGHT SAID FRED</b> ● CHARISMA 92107* (9.98/13.98)	UP	46
86	83	80	119	<b>THE BLACK CROWES</b> ▲ <sup>3</sup> DEF AMERICAN 24278/REPRISE (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
87	86	79	121	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831563/PLG (10.98 EQ/15.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
88	84	72	40	<b>TESLA</b> ● GEFFEN 24424 (9.98/15.98)	PSYCHOTIC SUPPER	13
89	113	114	3	<b>SOUNDTRACK</b> MCA 10628* (10.98/15.98)	FAR AND AWAY	89
90	90	94	55	<b>DIAMOND RIO</b> ● ARISTA 8673* (9.98/13.98)	DIAMOND RIO	83
91	85	89	38	<b>A TRIBE CALLED QUEST</b> ● JIVE 1418* (9.98/13.98)	LOW END THEORY	45
92	76	76	8	<b>GEORGE STRAIT</b> MCA 10532* (10.98/15.98)	HOLDING MY OWN	33
93	97	92	20	<b>CECE PENISTON</b> A&M 5381* (9.98/13.98)	FINALLY	70
94	87	75	41	<b>NAUGHTY BY NATURE</b> ▲ TOMMY BOY 1044* (9.98/14.98)	NAUGHTY BY NATURE	16
95	79	66	13	<b>TORI AMOS</b> ATLANTIC 82358* (10.98/15.98)	LITTLE EARTHQUAKES	54
96	110	102	8	<b>TOM COCHRANE</b> CAPITOL 97723* (9.98/13.98)	MAD MAD WORLD	96
97	82	73	22	<b>SAWYER BROWN</b> CURB 95624* (9.98/13.98)	DIRT ROAD	68
98	88	99	18	<b>JOHN ANDERSON</b> BNA 61029* (9.98/13.98)	SEMINOLE WIND	64
99	93	93	93	<b>QUEENSRYCHE</b> ▲ <sup>2</sup> EMI 92806/ERG (9.98/15.98)	EMPIRE	7
100	91	90	36	<b>SOUNDGARDEN</b> ● A&M 5374 (9.98/13.98)	BADMOTORFINGER	39
101	NEW ►		1	<b>SOUNDTRACK</b> REPRISE 26989* (10.98/15.98)	LETHAL WEAPON 3	101
102	100	105	83	<b>MADONNA</b> ▲ <sup>3</sup> SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
103	109	86	11	<b>LYLE LOVETT</b> CURB 10475*/MCA (9.98/15.98)	JOSHUA JUDGES RUTH	57
104	95	112	9	<b>SPICE 1</b> JIVE 41481* (9.98/13.98)	SPICE 1	95
105	81	87	43	<b>DOUG STONE</b> ● EPIC 47357* (9.98 EQ/13.98)	I THOUGHT IT WAS YOU	74
106	96	88	52	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
107	102	74	7	<b>TRACY CHAPMAN</b> ELEKTRA 61215* (10.98/15.98)	MATTERS OF THE HEART	53
108	108	106	22	<b>SUZY BOGGUSS</b> LIBERTY 95847* (9.98/13.98)	ACES	95
109	94	85	5	<b>TESTAMENT</b> ATLANTIC 82392* (10.98/15.98)	RITUAL	55

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \* Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1992, Billboard/BPI Communications, and SoundScan, Inc.



# ZZ Top's 'La Grange' Subject Of Copyright Suit

BY CHRIS MORRIS

LOS ANGELES—Producer-songwriter Bernard Besman's La Cienega Music Co. has sued ZZ Top, the group's manager Bill Ham and his publishing and production companies, Warner Bros. Records, WEA, and BMI, alleging that the Texas rock band's 1973 song "La Grange" infringes on Besman's copyright to John Lee Hooker's 1948 blues hit "Boogie Chillen."

The suit, filed June 10 in U.S. District Court here, seeks either actual damages and profits from the performance and sale of "La Grange" or an award of statutory damages, as well as an injunction against the performance, distribution, and sale of the song's recording.

"Boogie Chillen," co-authored by Hooker and Besman and recorded in Detroit as a solo performance by the bluesman, was a No. 1 R&B hit and a million-seller on the Modern Records label. The song subsequently became Hooker's signature, and he cut a full-band version with Canned Heat in 1970 on the United Artists album "Hooker 'N' Heat."

ZZ Top released "La Grange" on its 1973 album "Tres Hombres"; the song rose to No. 41 on the Hot 100 Singles chart in 1974. The song is included on the band's gold "The Best Of ZZ Top," and is on the band's current "Greatest Hits" album, which stands at No. 12 on The Billboard 200 this week.

Besman's suit maintains that "ZZ Top composed and intended 'La

Grange' to constitute, in effect, a 'cover' of 'Boogie Chillen,' and they have acknowledged the same to John Lee Hooker himself."

The action maintains that Besman, now 79, "was not aware of the existence of 'La Grange' until late 1990 or early 1991," when he was told about the song by Hooker himself.

The action claims that La Cienega music asserted its infringement claim to Hamstein Music Co., publisher of "La Grange," in mid-1991.

Anticipating the infringement claim, Ham filed a declaratory relief suit in U.S. District Court in Houston on April 27, seeking a declaration that "La Grange" did not infringe on La Cienega's copyrights. No action has yet been taken on the

request.

In a prepared statement, Ham says that he engaged musicologist Harold Barlow and another unnamed expert to compare "Boogie Chillen" and "La Grange."

"Both musicologists found that, without question, 'La Grange' did not infringe upon 'Boogie Chillen' in any manner," the statement says. It goes on to say that when it became apparent that Besman was going to press his claim, Ham filed his declaratory judgment suit in Texas.

Ham, the members of ZZ Top, and his representatives were otherwise unavailable for comment. The prepared statement says that Ham and the band have not yet been served with the suit.

## DANCE STRATEGY

(Continued from page 10)

potential to go to the next level at radio."

### FEWER CLUB-ONLY SINGLES

Ceraolo does note that Epic, like most majors, will be signing fewer club-exclusive singles in the future. "The idea is to find music that will not only speak to the people at club level, but also has radio and sales potential. It's very difficult for an act to survive on the sales generated by club play alone."

Rick Squillante, director of dance promotion at Virgin, agrees. As an example, he cites "Workout," a recent No. 1 club hit by Frankie Knuckles that had only moderate 12-inch sales due to a lack of radio play. "Clubs are key to creating a buzz and giving a record foundation, but you have to keep the big picture in mind. This time, we're working 'Rainfalls' [by Knuckles], which is better for radio and is also strong for clubs. That kind of balance is important."

### CLUBS STILL IMPORTANT

Most dance-music executives assert that clubs are not in danger of being left out in the cold. George Hess, senior national director of crossover and dance promotion at Arista, says the purpose of the shift at dance departments is to increase their impact both on the streets and within the labels.

"The guys upstairs are taking us far more seriously now than they ever have," says Hess. "You can't deny that acts like KLF and CeCe Peniston are having more multiformat success than a lot of those touted rock records. I think the plan is to further factor dance department heads, who have that street savvy, into the whole marketing plan of an artist. And I think that is a healthy thing."

## POLYGRAM BUYS PLANT

(Continued from page 10)

probably not be any other manufacturing acquisitions" by PolyGram.

PolyGram, which is 80% owned by Netherlands-based Philips N.V., has been managing the Kings Mountain facility since January 1992.

The U.S. plant will fulfill all of PolyGram's domestic CD needs and will also continue to supply discs to third parties, according to the company. PolyGram International's executive VP/CFO, Jan Cook, predicts that the facility "will satisfy PolyGram's demand for CD output in the U.S. for the next several years."

The Kings Mountain plant was founded in 1986 as part of a joint venture between Philips and Du Pont. That venture, which also included the European CD plants, was dissolved in October 1990 (Billboard, Nov. 3, 1990).

## ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.

## AUSTRALIAN LABELS CALM ABOUT IMPORT DECISION

(Continued from page 4)

er, Fels mentioned his displeasure that import controls will not be lifted for two years.

Specifically, the Australian government proposes that, beginning July 1, 1994, the United States, European Community nations and New Zealand should be included in the schedule of countries to which the Copyright Act's existing import provisions (sections 37, 38, 102 and 103) do not apply. At the same time, ministers have pledged that there will be a review of the copyright issue in two years "in light of local competition performance [and] world trends in the system of copyright trade." Also, there will be a report from a newly created (but not government-funded) Industry Advisory Council, representing a broad range of industry interests.

### BREATHING SPACE

The muted reaction here is being seen as a consequence of fearing the worst for so long—in fact, since PSA chairman Fels began his high-profile, anti-industry campaign in 1990. ARIA executive director Emmanuel Candi said in a brief statement: "The industry welcomes the government's decision not to proceed immediately with the repeal of standard copyright laws."

He called the deferral until 1994 "prudent," adding that "it is slowly being realized that there is no competitive advantage for Australians by repealing copyright."

Says ARIA general manager Jim White, "The PSA seem to be saying that they've won everything, but the recommendations have been modified and are now subject to all sorts of reports. We're the only industry which kept the PSA at bay for a long period, and we did this because everything we said was logical."

He adds, "If we keep the industry focused, we'll triumph, I'm sure. And in any case, who knows what the American dollar will be worth in two years' time? The whole thing could be a non-issue by then."

For BMG managing director Stuart Rubin, the outcome is "business as usual." He says, "It could have been so much worse. The chances for a favorable review of this decision in two years' time seem fairly good. The PSA can't keep comparing us to the cheapest possible places on earth forever and get away with it. What does concern me is the terrible danger of piracy that arises from these changes, if they take place."

The government says that the

Copyright Act's piracy provisions will be amended: "Copyright-owner-initiated Customs seizure of infringing goods will be extended to sound recordings, and there will be an expansion of the details in the initiating no-

*'It seems to be a fair balance of interests'*

tice which may be given to Customs."

Also, penalties for sound recording piracy offenses will be increased, and the burden of proof "in relation to subsistence and ownership of copyright in piracy proceedings" will be shifted from the plaintiff to the defendant.

That aspect was noted by Chris Gilbey, chairman of Export Music Australia and managing director of MCA Music Publishing here, who calls the burden-of-proof switch from plaintiff to defendant a "very good" move. He welcomes, too, the proposal of talks with New Zealand—in the context of

the two countries' Closer Economic Relations pact—to establish a common mechanical rate. "Getting New Zealand record companies to do anything is next to impossible, so this is a good move." Gilbey also says the music industry must move quickly to ensure it has "representative voices" on the new advisory council.

The government also plans to protect recordings by Australian artists against unauthorized imports. "Copies of those recordings would not be able to be imported without the permission of the copyright owner," said ministers Dawkins and Duffy in their statement. This would apply only to product released after July 1, 1994.

Gilbey, for one, says this could create "difficulties" with the U.S. He declares, "They may see it as protecting national interests and not international interests," and as such, he against the spirit—if not the letter—of the General Agreements on Tariffs and Trade (GATT).

The retail response here has been largely one of indifference, aside

from concern over the effect on consumers of a barrage of misleading announcements. "It'll make absolutely no difference to the consumer or to us," says Ian Duffell, Sydney-based managing director of Virgin Retail's Asia/Pacific division. "Apart from the fact that I don't think retailers will want to incur the wrath of local distributors by jumping into large-scale importing, there won't be that much to make it worth our while."

"Take away catalog and Australian material, and all we're talking about is new releases, which actually don't account for more than 10% of our buying. The only thing which would cause us to alter this position would be if widespread importing happened and we had to join in so as to remain competitive—or if somebody like Tower came into this market and was importing everything."

*Assistance with this story was provided by Adam White in London.*

## BMG INTERNATIONAL CREATING AFFILIATE IN SOUTH AFRICA

(Continued from page 7)

vest with them as partners."

One such affiliation is expected to be with Shifty Records, an independent that operates on a shoestring budget but is widely viewed as innovative.

EMI has been the BMG licensee in South Africa, but starting July 1, the new affiliate will begin marketing international repertoire from the RCA, Arista, and Ariola labels, among others. Sales and distribution continue with EMI.

"It will be a three-phase operation," says Lister. "We'll start off by

## LYRICS BILL PASSES

(Continued from page 4)

Oddly enough, Haik's earlier record-labeling bills, which targeted retailers selling *unstickered* explicit albums, have been defeated twice, once by a veto by former governor Buddy Roemer.

A recently passed law in Washington State differs from the Louisiana bill in that it adds sound-recording provisions to an existing state obscenity law and does not penalize retailers for selling explicit albums to adults.

making music that's viable in South Africa. In phase two, we'll market that music into Africa, which is a logical development. Part of that phase will then be to bring the music of Africa back into South Africa. Phase three is the export of African and South African music into the larger world market."

While declining to reveal the company's level of investment, Lister says he believes BMG can become "a major player" within a few years and can compete effectively with the existing majors, Gallo, Tusk (formerly WEA), and EMI.

Besides Lister and Vee, BMG South Africa executives will include Orrock Chabangu and Liz Gruhler, formerly with Tusk's Diamond music division; they will head up BMG's local marketing and promotion. Phil Leach, also recruited from Tusk, will be in charge of sales and marketing coordination.

The company falls under the jurisdiction of Peter Jamieson, the Hong Kong-based senior VP for Asia/Pacific/Africa at BMG International.

Commenting on BMG's entry into this market, Gallo managing director Ivor Haarburger says, "It's always good to see someone new enter the

market. It could be a major new force, but a lot depends on the hits. They're entering at a difficult time, when the industry is in a bad way and purchases are down. But these guys really looked hard at the business. It's probably a good thing."

David Stockley, managing director of EMI Music International, says the entry into South Africa by any of the other multinationals is a "very good" development. "The market does need that injection of dynamics; it will benefit business greatly. Even though sales are quite flat across-the-board at present, we're optimistic in the long term."

London-based Stockley, who oversees EMI's South African affiliate, also notes that U.K. artist Tony Hadley—formerly with Spandau Ballet, now a solo EMI signing—recently became the first international performer to visit post-referendum South Africa for promotion. "It's a sign of things to come," he concludes. "I think you'll see more such visits in the months ahead."

*Assistance in preparing this story was provided by Adam White in London.*

## TRADITION TUMBLES DOWN AS ACT SUES JAPANESE LABEL

(Continued from page 1)

sation from BMG Victor.

The legal action has sent shock waves through an industry in which relations between artists and their record and production companies range from benevolently paternalistic to downright exploitative. It is being seen as a sign of Japanese musicians' increasing sophistication and the growing importance of contracts, intellectual property rights, and other international norms in this country's music industry.

"Until now, Japanese artists haven't tried to protect their rights," says Masashi Tanano, secretary general of the Japan Council of Performers' Organizations (Geidankyo). "I see this case as the beginning of an era in which Japanese artists start to use the strength of the copyright law. I hope there will be more like this."

The Yamashita case is unusual because, for political and cultural reasons, Japan is generally a nonlitigious society. It has one lawyer for every 9,294 people (1991 data), compared with a 1:333 ratio for the U.S. as of 1989.

"In Japan, we don't have the custom of fighting each other. Instead, we rely on 'jidan—reconciliation,'" says Hiroji Eshima of the international division of music publisher Nippon Television Music Corp. "This type of case is very rare."

Comments a Tokyo lawyer who asked not to be identified, "In the past, if an artist sued a record company, it would be difficult for him to keep working. But now it's much easier for people, especially the younger generation, to take legal action due to the 'invasion' of Western culture and the fact that ties of mutual dependency in Japanese society, including the music industry, have become looser."

### SIGNED AS YOUNGSTERS

Typically, a new Japanese artist signs a contract with a production company, often when he or she is as young as 12 or 13. Ten-year contracts are not uncommon. The potential "idol singer" is then carefully groomed and educated under the company's supervision before making his or her debut. When the time is ripe, the production company makes a master recording and starts talking to record labels.

"Record companies don't like to pay royalties to producers, so they like to buy them out," says one music industry insider. "The standard rate is 1 million to 1.5 million yen [\$7,812-\$11,718] per album." Dealing with production companies in this way—just as other major Japanese companies use subcontractors—enables record companies to cut their losses if sales are bad. And if they are good, they have the master rights and reportedly pay their artists royalties of no more than 0.5%, or 2% if the record does very well.

This is the situation in which most idol singers—termed "puppets" by the industry insider—find themselves.

"Japan is like the '50s. It's still Tin Pan Alley days," says Caruzo Fuller, managing director of Tokyo-based music publisher Jade Music. "It's quite backward in how it contracts its artists."

Performers like Yamashita who have created a name for themselves have more bargaining power and are more likely to change record companies. Some, like Yumi Matsutoya and Ryuichi Sakamoto, form their own production companies, thus gaining

more artistic and financial clout.

### FALSE ADVERTISING ALLEGED

The production company to which Yamashita is contracted, Smile, had sold the master rights for his pre-1982 recordings to RVC, BMG Victor's predecessor. In 1990, BMG Victor told Yamashita of its plans to rerelease the 1980 "Greatest Hits Of Tatsuro Yamashita" album, and it asked Smile to provide technical help for the project. Smile agreed, and in September 1990 the album was released with the phrase "the only album authorized by Tatsuro Yamashita" displayed on the "obi" band found on the spine of most Japanese CDs.

It was not until February 1991 that Yamashita realized something was wrong. That was when he received a fan letter complaining that five of the album's 12 tracks were different from the versions Yamashita—well-known in the Japanese music industry as a perfectionist—had specially chosen for the 1980 album. Claiming the record company had engaged in false advertising, the singer and his production company hired attorney Atsushi Naito, and in February 1991 they sent BMG Victor a cease-and-desist letter.

According to Naito, BMG Victor replied in April, denying the charge of false advertising while adding that it was no longer distributing the album. The record firm declines to comment on the Yamashita case.

BMG Victor's position, says Naito, was that the album was authorized, since Smile had provided BMG Victor with an independent technician it had hired to help in the record's production. "Our argument is that he was just a technical person who should not have been involved in the creative/substantive elements of the album," the lawyer states.

### DEMANDS PUBLIC APOLOGY

Yamashita and Smile launched a civil suit in the Tokyo District Court in October 1991. They sought reversion to the production company of all the singer's recordings now controlled by BMG Victor, a public apology in the form of an advertisement, and 10 million yen (\$78,000) in damages.

"Greatest-hits discs usually aren't well-regarded by listeners, compared with normal CDs carefully arranged by singers," Yamashita was quoted as saying when the suit was filed.



Japanese pop singer Tatsuro Yamashita, left, recently launched a lawsuit against his label, BMG Victor—a rare event in Japan. Industry observers say his claim and one filed by pop star Eikichi Yazawa, right, to prevent further use of his image in advertisements for a pinball parlor, indicate a growing trend of business savvy among Japanese recording artists.

"Therefore, whether the singer consented to make a greatest-hits CD or not is important."

Said to be an intensely shy man, Yamashita declined to be interviewed for this story, preferring that Naito act as his spokesman.

Even though BMG Victor has the master rights, Naito claims a contractual relationship still exists between Smile and BMG Victor as long as the record company is paying Smile royalties. "Part of this relationship is for the record company to maintain in an appropriate way Yamashita's recordings," he contends. "They should be prohibited from doing anything damaging to his reputation." The case is still being heard, and Naito says he is confident Yamashita will win.

### PACHINKO SUIT

Another sign of the new mood among Japanese artists is the lawsuit recently launched by rock singer Eikichi Yazawa. He says the unauthorized use of his lookalike in TV and print advertisements by a Hokkaido pachinko (a popular pinball-like game) parlor violated his personal-image rights. Yazawa is seeking \$234,000 in damages in what is the first case of its kind in Japan.

Yamashita and Yazawa represent a new breed of Japanese musician, say industry observers. "Thirty or 40 years ago, most artists didn't know the meaning of the word 'copyright,'" says a legal source. "But now most artists are university graduates . . . and they've also been inspired by the attitude of foreign artists. They're becoming more independent." And, points out NTV Music's Eshima, they're paying more attention to contractual details like publishing royalties.

"Some big Japanese artists are now asking for advances on their publishing deals," says Eshima. "I think this is due to influence from overseas." Eshima also sees Japanese artists getting a higher percentage of publishing royalties in the future. Publishing companies in Japan sometimes get as much as a 50% cut of publishing royalties, he says.

### HAMMERED DOWN

But all too often the "nail that sticks up gets hammered down," as the Japanese proverb so aptly puts it. "Artists who are more individualistic and starting to demand a better situ-



ation for themselves are abused terribly," contends Fuller.

For example, he says, when a musician records a song for use in a TV commercial and it is released as a single, he can get in trouble by asking for more than a straight fee.

"If he demands that he get paid [the record company's] performance fees from the commercial [besides] the fee for doing the production—he'll find himself without any work," Fuller says. "These are things in the copyright area where education is lacking. Music is the last thing on the agenda. And musicians are looked at as a very low class of people in terms of the long-term equation."

### CHANGING RELATIONSHIP

That shows signs of changing, at least to the extent that the industry moves away from throwaway idol product and toward artists who build up a name for themselves and can act more like free agents.

In the past, the ties between musicians and their record companies were based more on personal "giri/ninjo" (duty/obligation) ties than on the legal language of contracts.

"Relations between Japanese record and production companies and artists have focused on human relationships," says Naito, painting a somewhat rosier picture than Fuller. "So, although the contracts were very strict and favored the record company side, realistically speaking, things weren't that bad, because the record companies would disregard the terms of the contract."

That sort of warm, fuzzy ambiguity just doesn't cut it with more independent-minded artists, who would rather have things spelled out in black and white than rely on a record label's benevolence. Companies are also finding that as the Japanese music industry expands and internationalizes, there is a growing need for the terms of business deals to be set out clearly in contracts.

"Giant corporations like Sony and Matsushita are entering the industry," says the legal source. "And the entertainment industry in general has more opportunity to have contact with foreign companies. In such cases they must work according to international rules."

### FEW SHOW-BIZ LAWYERS

Where there are contracts, there are lawyers—but not many so far in Japan. Currently, fewer than 100 Japanese lawyers handle entertainment industry-related work, according to one estimate. However, Geidankyo's Tanano states that in the last couple of years, more lawyers have become interested in protecting artists' copyrights.

There is still a long way to go: Most record companies' legal departments here do not even have lawyers on their staffs. Lawyers are not normally involved in everyday business and contract negotiations; they are consulted only when major problems arise.

The greater role artists are starting to play in the music-industry power structure will also translate into more yen in their pockets, observers feel. "Artists' royalties from record companies will go up," says Eshima. "But I don't think they'll go past 10% unless the artist co-finances the recording."

According to another source, artists' royalties are unlikely to increase to more than 3%-4% in the next 10 years.

## EMI/HUNGARIAN LABEL

(Continued from page 7)

Eastern Europe.

Quint Kft has built up a roster of nine Hungarian classical artists—including pianist Zoltan Kocsis, one of 65 musicians who publicly protested Bors' Hungaraton dismissal at the time—and eight pop acts, including Beatrice and Bikine. The firm has also licensed international product on a title-by-title basis, including the Guns N' Roses "Use Your Illusion" albums and Nirvana's "Nevermind," both from Gefen.

The company, which has its own warehouse, distribution, and sales facilities, is considered one of Hungary's leading independent labels. Alexis Rotelli, managing director of EMI Continental Europe, says the multinational is committed to developing Hungarian music and artists worldwide. The new deal also provides opportunities for marketing international repertoire in Central and Eastern Europe, he notes.

## MUZAK DENIED BID

(Continued from page 7)

ly."

The music service companies were seeking to reduce their interim fees to 4.5% of gross revenue while they negotiate a new contract with ASCAP. Conner rejected the firms' arguments that changing economics, increased competition from new technologies such as direct broadcast satellite, and their lower licensing fee from BMI justified a reduction in payments to ASCAP.

"This is the first phase of what we expect will be a lengthy and complicated proceeding," says attorney Bruce Rich, counsel to the music services companies, who expressed disappointment with the decision.

The existing fee structure was agreed upon by the music services companies and ASCAP in 1982 and renewed, with some changes, in 1987.

SUSAN NUNZIATA

## DISC MAKERS

### CD Replication

Fast Delivery  
•  
Small Quantities  
•  
Full Color



Call Today For  
Complete Details  
and Our FREE Full  
Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010,  
New York, New York 10019  
In NYC call: 212-265-6662 • FAX: 212-262-0798

# POPULAR • UPRISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



**Toad Hops.** Toad The Wet Sprocket's "All I Want" debuts this week on Billboard's Hot 100 Singles and Album Rock Tracks charts, a surge that helps its "Fear" album bullet at No. 15 on Heatseekers. The title, now being sold with a free EP, is gaining ground in six of the eight regions. At the same time, sales have revived on "Pale," an earlier album.



**Gaines Gains.** EMI Records Group has been working Jeffrey Gaines since February, so his debut this week on Heatseekers is proof that patience can pay off. Gaines benefits in part from his opening slot on the Melissa Etheridge tour, which runs through August. His "Hero In Me" track is starting to attract some album rock stations.



**Dog Barks.** Temple Of The Dog's self-titled album was released in April '91, but interest in the Seattle scene, and the success of Pearl Jam and Soundgarden, which each contributed members to the "Dog" session, has this title selling like a brand-new record. MTV Buzz Bin exposure helps the album see a whopping 200%+ sales increase.

**CAP AND GOWN:** It's graduation day, not only on college and high school campuses, but in Miami, where singer Jon Secada celebrates his 25-place ascent to No. 79 on The Billboard 200, a jump that removes him from the Heatseekers pack.

Acts graduate from Heatseekers when an album reaches the top half of The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other popular-format charts.

Secada's leap, on a 29% gain in sales over the prior week, is no surprise. Last week, he made a 48-place jump on The Billboard 200, after making a 41-spot move the previous week. His "Just Another Day," meanwhile, churns ahead 15-13 with a bullet on the Hot 100 Singles chart.

**ANGELS SOAR:** The new No. 1 Heatseeker hails from Austin, Texas, where the music scene and the weather are both hot. Boosted by TV exposure from the June 9 "Late Night With David Letterman" and the June 10 "Hangin' With MTV," Arc Angels roll up a 17% gain in unit sales over the previous week. That increase also earns the Texas blues rockers a handsome 30-place jump, to No. 138, on The Billboard 200.

The band manages upward moves in all eight regions, a rare feat among Heatseekers. In fact, the quartet now sits in the top 10 in each of those regions. In their home territory, the South Central, the Angels rise 4-1.

In addition to the television exposure, the supergroup is also being boosted by its tour, and attendant press in the markets where it plays. DGC says the Angels have seen a sales surge in each of the cities on the circuit. The tour's success is also indicated by Sass Jordan's debut this week on Heatseekers, because Jordan is the warm-up act on those dates.

**ON THE HORIZON:** It won't get as much attention, or play as many cities, as the monster Lollapalooza tour, but Popular Uprisings is excited about the announcement of the 1992

H.O.R.D.E. tour, which is an acronym for Horizons Of Rock Developing Everywhere. The first half of the eight-city tour will feature three acts that have appeared on Heatseekers—Spin Doctors, Blues Traveler, and Phish—along with two Capricorn acts, Widespread Panic and Col. Bruce Hampton

& the Aquarium Rescue Unit. This lineup will play four July dates, in Portland, Maine; Syracuse, N.Y.; the Garden State Arts Center in Northern New Jersey; and Jones Beach, N.Y.

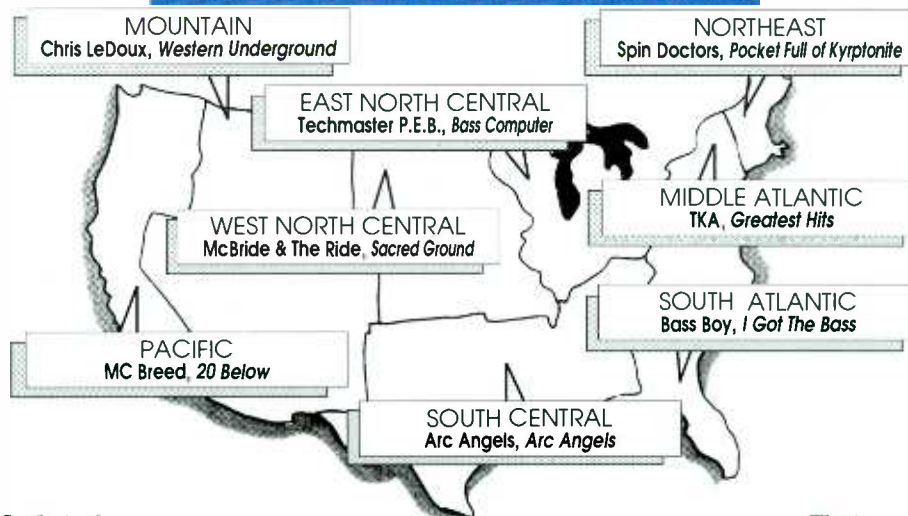
In August, instrumentalists Bela Fleck & the Flecktones will replace Phish, as H.O.R.D.E. attacks Birmingham, Ala.; Atlanta; Charlotte, N.C.; and Columbia, Md. I'm keeping my fingers crossed, hoping this tour will be able to add a date in the Los Angeles area.

**ROAD RUNNERS:** RCA priority Me Phi Me begins 47 dates as the opener for Arrested Development July 9, five days before his album hits store bins. The tour winds through August... Nigerian rockers King Sunny Ade & His New African Beats are promoting a new album, "Live—Hollywood Palace—June 13, 1990," Ade's first for Sound Wave, on an 18-city swing that started June 18 in Northampton, Mass. A video from the same 1990 date that is captured on the album is running on cable TV's Bravo; that longform will also be released as a home video... Capitol's Wildside and Geffen's Roxy Blue are sharing a bus as the two bands play 24 dates with Babylon A.D.

The tour started June 16 in Phoenix... Restless act Elvis Hitter kicks off a 27-city tour with a New York date Wednesday (24)... Bob Cahill, one of EMI Records Group's sales VPs, says Jeffrey Gaines' tour with Melissa Etheridge has stoked sales, but Cahill also credits his distributor's in-store-play efforts. "CEMA has been pounding this thing for months," he says. EMI Records Group reports big sales growth—without the benefit of co-op advertising or sale pricing—has been seen at the Musicland and Sound Warehouse chains.

Popular Uprisings is prepared by Geoff Mayfield with assistance from Paul Page and Roger Fitton.

## REGIONAL HEATSEEKERS #1'S



## THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. McBride & The Ride, Sacred Ground	1. TKA, Greatest Hits
2. Techmaster P.E.B., Bass Computer	2. Spin Doctors, Pocket Full of Kryptonite
3. Temple Of The Dog, Temple Of The Dog	3. K-Solo, Time's Up
4. Toad The Wet Sprocket, Fear	4. Cracker, Cracker
5. Arc Angels, Arc Angels	5. Arc Angels, Arc Angels
6. Martina McBride, Time Has Come	6. Marcia Griffiths, Carousel
7. Bass Boy, I Got The Bass	7. Supercat, Don Dada
8. Confederate Railroad, Confederate Railroad	8. Temple Of The Dog, Temple Of The Dog
9. MC Breed, 20 Below	9. Phish, Picture Of Nectar
10. Primus, Sailing The Sea Of Cheese	10. The Jesus and Mary Chain, Honey's Dead

## BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	4	9	ARC ANGELS DGC 24465/GEFFEN (9.98/13.98)	ARC ANGELS
2	2	26	TECHMASTER P.E.B. NEWTOWN 2208* (9.98/14.98)	BASS COMPUTER
3	3	2	K-SOLO ATLANTIC 82388* (9.98/15.98)	TIME'S UP
4	6	8	BASS BOY NEWTOWN 2209* (9.98/14.98)	I GOT THE BASS
5	—	2	TEMPLE OF THE DOG A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG
6	5	7	MCBRIDE & THE RIDE MCA 54356* (9.98/13.98)	SACRED GROUND
7	9	36	PRIMUS INTERSCOPE 91659*/ATLANTIC (9.98/13.98)	SAILING THE SEA OF CHEESE
8	10	11	TKA TOMMY BOY 1040* (9.98/16.98)	GREATEST HITS
9	8	6	MC BREED WRAP 8109*/CHIBAN (9.98/15.98)	20 BELOW
10	14	9	CRACKER VIRGIN 91816* (9.98/13.98)	CRACKER
11	13	18	CAUSE & EFFECT SRC 11019*/ZOO (9.98/13.98)	ANOTHER MINUTE
12	16	5	SPIN DOCTORS EPIC ASSOCIATED 47461*/EPIC (9.98 EQ/13.98)	POCKET FULL OF KRYPTONITE
13	12	7	CONFEDERATE RAILROAD ATLANTIC 82335* (9.98/15.98)	CONFEDERATE RAILROAD
14	7	2	SAIGON KICK THIRD STONE 92158*/ATLANTIC (10.98/15.98)	LIZARD
15	18	14	TOAD THE WET SPROCKET COLUMBIA 47309 (9.98 EQ/13.98)	FEAR
16	11	36	CURTIS STIGERS ARISTA 18660* (9.98/13.98)	CURTIS STIGERS
17	15	7	BROTHERHOOD CREED GASOLINE ALLEY 10574*/MCA (9.98/15.98)	BROTHERHOOD CREED
18	20	8	L7 SLASH 26784*/WARNER BROS. (9.98/13.98)	BRICKS ARE HEAVY
19	24	9	BASS PATROL JOEY BOY 3004 (8.98/13.98)	THE KINGS OF BASS
20	27	9	THE JESUS AND MARY CHAIN DEF AMERICAN 26830*/WARNER BROS. (10.98/15.98)	HONEY'S DEAD

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is unavailable. ○ Albums with the greatest sales gains. © 1992, Billboard/BPI Communications.

21	21	36	NEMESIS PROFILE 1411 (9.98/14.98)	MUNCHIES FOR YOUR BASS
22	22	16	ROLLINS BAND IMAGO 21006* (9.98/13.98)	END OF SILENCE
23	23	12	SOUTH CENTRAL CARTEL G.W.K. 15189/QUALITY (9.98/15.98)	SOUTH CENTRAL MADNESS
24	17	5	HARDLINE MCA 10586* (9.98/13.98)	DOUBLE ECLIPSE
25	—	1	PAULY SHORE WTG 52788*/EPIC (9.98 EQ/15.98)	SCRAPS FROM THE FUTURE
26	25	14	POOH-MAN (MC POOH) JIVE 41476* (9.98/13.98)	FUNKY AS I WANNA BE
27	28	3	MARTINA MCBRIDE RCA 66002* (9.98/13.98)	THE TIME HAS COME
28	26	11	POISON CLAN EFFECT 3006*/LUKE (9.98/15.98)	POISONOUS MENTALITY
29	19	10	ROXY BLUE GEFFEN 24464* (9.98/13.98)	WANT SOME?
30	—	1	STEVE MORSE BAND MCA 10565* (9.98/15.98)	COAST TO COAST
31	—	1	SASS JORDAN IMPACT 10524*/MCA (9.98/15.98)	RACINE
32	35	8	BLUES TRAVELER A&M 5308 (9.98/13.98)	BLUES TRAVELER
33	—	1	JEFFREY GAINES CHRYSALIS 21840*/ERG (9.98/13.98)	JEFFREY GAINES
34	36	36	TRACIE SPENCER CAPITOL 92153 (9.98/13.98)	MAKE THE DIFFERENCE
35	29	19	CHRIS LEDOUX LIBERTY 96499* (9.98/13.98)	WESTERN UNDERGROUND
36	30	35	INFECTIOUS GROOVES EPIC 47402 (9.98 EQ/13.98)	PLAGUE THAT MAKES YOUR BOOTY
37	—	1	SHAKESPEAR'S SISTER LONDON 28266/PLG (9.98 EQ/13.98)	HORMONALLY YOURS
38	—	19	MARCIA GRIFFITHS ISLAND 842334*/PLG (9.98 EQ/13.98)	CAROUSEL
39	37	18	SARAH MCLACHLAN NETTWERK 18631*/ARISTA (9.98/13.98)	SOLACE
40	—	1	NEAL MCCOY ATLANTIC 82396 (9.98/15.98)	WHERE FOREVER BEGINS



## TEXAS POLICE PURSUE 'COP KILLER;' ALABAMA GOVERNOR ALSO PROTESTS SONG

(Continued from page 1)

las, Houston, Beaumont, Corpus Christi, Longview, San Antonio, and Tyler.

"We are currently putting out 500 information packets," said DeLord. "About 255 will go out of state to police associations around the country. One hundred will go to our groups and another 100 to sheriffs and police chiefs so every state in the union will have information on this."

The packets, DeLord said, will include the names of major Time Warner shareholders and directors, song lyrics, descriptions of Time Warner's products and companies, and an invitation to join the Texas police at the Regency Beverly Wilshire Hotel in Beverly Hills July 16.

Time Warner elaborated on its earlier statement about the Body Count album without changing its anti-censorship stance. "Our response to CLEAT is not a matter of profits, it is a matter of principle," according to Time Warner. "We absolutely deplore all violence, particularly violence against law enforcement officials. Nevertheless, it is vital that we stand by our commitment to the free expression of ideas."

### WANTS AN APOLOGY

DeLord said his group will spring its boycott if Time Warner still refuses to pull the song from future albums and issue an apology to police

officers everywhere. He also wants the company to donate proceeds from the album sales to build a community center in South Central Los Angeles.

He said the boycott will include such Time Warner entities as Houston's cable television system; pay-cable services HBO and Cinemax; theme parks such as Six Flags Over Texas in Arlington and Astro World in Houston; Time magazine; and movies such as the "Lethal Weapon" series and "Batman Returns," which is due out this weekend.

DeLord, calling the association's action a "wake-up call" to Time Warner, said the officers of CLEAT, who are members of the Communications Workers of America, have also asked the National Rifle Assn. and the AFL-CIO to join the boycott.

Meanwhile, the Washington, D.C.-based National Black Police Assn., which claims 35,000 members, has criticized the Texas police and denounced their proposed boycott. "Our organization just isn't participating in that action," says Ronald Hampton, the association's director. "They have a right to voice their opinion, but [this song] did not happen in a vacuum. People have always expressed their feelings and opinions through songs, and they are talking about how African-American people have been victimized by police brutality. And that is very real. Where were those [po-

lice] organizations when Rodney King was beat up and when that verdict came in?"

### ICE-T SPEAKS

Ice-T, speaking at the June 18 opening session of the New Music Seminar in New York, responded to the police boycott threat with defiance and a warning.

"The ramifications of this are immense," he told an overflow crowd of several hundred at the Marriott Marquis Hotel. "They're going after Time Warner. But what does MCA [for example] think about this? Basically, they're after all of us. . . ."

"The enemies [I'm referring to on 'Body Count'] are racist people, the KKK, parents—no matter what race you are—if you teach racism to your kids, and brutal police. And if those are my enemies, so be it. . . ."

"I don't have nothing against all police. I feel that if the cops were a total legit organization, not corrupt, I would probably be a cop. Because I want shit to be right. But it ain't."

Asked whether the police should be frightened of the message in his raps, Ice-T replied, "Yes, they should be scared, because I'm scared of them. I think we all should have a little fear about each other. . . . A cop cannot walk up to a man on the street and feel that he is so powerful that you will not retaliate, especially if he's wrong."

Alabama Gov. Hunt expressed a diametrically opposite view at his June 16 press conference in Montgomery. Flanked by about 20 state and local police officers, he said, "Across America, law enforcement associa-

tions have reacted to this record with horror. The lyrics of this record are obscene . . . and I believe most Alabamians would strongly disapprove of the language. But it is the murder of police officers that this record advocates that we have come here today to condemn."

While not disputing Ice-T's First Amendment right to make the album, the governor said retailers also "have the right to remove this record from their shelves."

A spokesman for Gov. Hunt said he has not asked the state attorney general or other state officials to take sanctions against retailers who do not honor his request or who sell the recording to minors.

Nevertheless, the day after he spoke, the Dallas-based Super Club chain, with about 300 stores in 19 states, announced it was removing the Body Count album from its outlets.

"Yesterday, the governor of Alabama called for a ban, and various law enforcement and religious organizations across the country are voicing their protest against the violence toward police officers that the album advocates," explained Super Club spokeswoman Landa Miller. "When combined with our concerns about this product, we decided that, until such time as a legal decision about its alleged explicit lyrics may be reached, it is our preference to respond in this way."

Also on June 17, Albany, N.Y.-based Trans World pulled the album from its nationwide chain of more than 600 stores "because we did not want to be associated with the blunt

message expressed in the lyrics of 'Cop Killer,'" said Trans World senior VP of finance Jeff Jones.

During the week prior to these actions, however, sales of the "Body Count" album increased across the U.S., boosting it to No. 62 with a bullet from No. 66 on The Billboard 200.

### HOUSTON COUNCIL ACTS

At press time, the tide of protest against the Sire/Warner label and Time Warner showed no signs of ebbing. On June 17, for instance, the Houston City Council passed a resolution stating that the council "condemns and abhors 'Cop Killer' and the taking of any human life." Introduced by African-American Councilwoman Sheila Jackson Lee, the statement also calls upon Warner Bros. Records to either "cease and desist the sale of the album" or produce a positive counter-response "in music, words, or action."

Doug Elder, president of the Houston Police Officers Assn., says there is an "absolute groundswell of support to get Time Warner to do the right thing" in his city. According to Elder, citizens have canceled cable television, magazine subscriptions, and trips to Astro World.

The New York State Sheriffs' Assn., representing 58 sheriffs' departments around the state, has joined the call for a boycott of Time Warner. Christopher O'Brien, the group's deputy director, says he has heard from police organizations in 30 other states to date.

"This is going to be a national boycott," he predicts. "The focus is going to be on [Time Warner's] cable franchises, because that's where the politicians make decisions."

Meanwhile, in Ice-T's hometown of Los Angeles, politicians are also seeking official condemnation of "Cop Killer" and Time Warner.

Republican L.A. City Councilwoman Joan Milke Flores, who is running for Congress, moved June 12 to have the council request Warner Bros. and all retail outlets in the greater Los Angeles area to stop selling the song. And L.A. County Supervisor Deane Dana, a Republican up for re-election this fall, introduced a similar motion in the County Board on June 16. Dana's motion requests that a letter signed by all five members of the board be sent to Time Warner, asking for the withdrawal of the track.

Both motions will be voted upon Tuesday (23).

## BETWEEN THE BULLETS



by Geoff Mayfield

**NO ACHES:** Billy Ray Cyrus bullets again atop The Billboard 200, and becomes the first act to bullet at No. 1 for three consecutive weeks since SoundScan began supplying data for this chart in May 1991. Fueled by the crossover success of his "Achy Breaky Heart" single (Billboard, June 20), Cyrus has also widened the gap between himself and Kris Kross, at No. 2, from last week's substantial 47% margin to 51%. The country rookie's June 17 stop on "The Arsenio Hall Show" could stir another hot chart for him next week.

**GAINERS:** As predicted here last week, new titles by Wilson Phillips and Mariah Carey both see sales increases, although the former falls short of the gain needed to retain its bullet. Meanwhile, with a 16% gain, Carey wins the Top 20 Sales Mover, awarded to the top-20 title that sees the largest unit increase. Both debuted in the top 10 last week, and generally, when rap or rock albums debut that high, sales decline in the second week. Carey and Wilson Phillips prove that the demographics that respond to pop music have different buying patterns than the rock and rap camps.

**LESS SELLS MORE:** After seeing a 10% gain in sales last week, volume of titles on The Billboard 200 falls by 2% this week. Bullet criteria have been adjusted accordingly, but even so, the number of bullets falls from 47 to 39, which means that industry sales are being paced by a small pack of artists. This quirk is seen even more dramatically on the Top Country Albums chart, which sees an even sharper decline in bullets, despite a sales drop of less than 2%.

**SMOKING GUNS:** Guns N' Roses absolutely explodes in the wake of its successful June 6 pay-per-view Paris concert and the same night's MTV/Fox debut of the "November Rain" video. "Use Your Illusion I," which contains that song, wins the Power Pick on a 96% increase as it jumps 55 places to No. 50, while "Use Your Illusion II" jumps 10 spots to No. 58. Promos for the video's unveiling on both networks stirred "Illusion" gains over the past two weeks (Between The Bullets, June 13). On this week's unpublished Top Pop Catalog chart, Guns' "Appetite For Destruction" jumps 10-6, while "G N' R Lies" re-enters at No. 42.

**BOSS BOUNCE:** Bruce Springsteen's June 5 live radio concert sparked more chart oomph than did his May appearance on "Saturday Night Live." At No. 60, "Lucky Town" bullets for the first time since it debuted 11 weeks ago. At No. 38, "Human Touch" falls short of a bullet, but shows an improved chart position for the first time in five weeks.

## ARTISTS ON WARNER OLYMPICS' ALBUM REVEALED

(Continued from page 3)

Miguel's "No Se Tu."

Another track, "Barcelona," performed by Queen's late lead singer, Freddie Mercury, and opera diva Montserrat Caballe, will also be included on a like-titled album due July 7 from Hollywood Records.

Confirming WEA president Henry Droz's announcement at the NARM convention in March (Billboard, March 28), a knowledgeable source says that videos for all of the album's tracks will be aired on separate nights during NBC's telecasts of the Barcelona games, which begin July 24.

According to the source, three different six-track CD samplers of tracks derived from "Barcelona Gold" will be packaged in 1 million

Coke six-packs during the soft-drink manufacturer's Olympics promotion this summer.

Coca-Cola is also said to be planning an in-store promotion in which consumers will be able to order free cassettes featuring new Warner acts. The seven different cassettes, of six to 10 songs each, will highlight a different genre or style; besides R&B, rock, pop, and country, the tapes will focus on Texas artists, Latin music, and children's music. More than 50 artists will be spotlighted in the promotion.

Neither Time Warner nor Coca-Cola would comment on the album or the promotion.

## MTV CANS SPORTS FESTS

(Continued from page 3)

and was "assured that we should rely on them and we did. As far as we knew, we were dealing with the number-one cable channel in the country."

MTV's Robinson says MTV did not mislead the town. While more people showed up than originally anticipated, she claims, "the event [itself] went off without a hitch."

The remaining festivals were slated for Boston, Cleveland, Denver, San Francisco, and Los Angeles. Except for the Boston date, the decisions to cancel the remaining festivals were made by the channel, event sponsors Pepsi and Reebok, and the cities themselves.

## DISC MAKERS

### Complete Cassettes in 7 Days!

300 C-45 CASSETTES FOR ONLY \$550!

- Includes FREE Graphic Design
- Dolby HX PRO Duplication
- HI-TECH Clear Shell
- Black & White Inserts
- Major Label Quality

Some happy clients who got their cassettes FAST:

Syrcie D. Adams, Cleveland, OH  
"Thanks for the great design!"

Chuck Black, Washington, DC  
"More affordable than I thought!"

Greg Disotell, New Orleans, LA  
"Your excellent service is much appreciated."



Also Available: Complete CD and LP Manufacturing  
Call Today For Our FREE Full Color Catalog:  
**1-800-468-9353**

1650 Broadway, Suite 1010, New York, NY 10019, In NYC call: 212-265-6662 • FAX: 212-262-0798

Square The Circle  
75011-5188-4/2

The new album from

Joan Armatrading.

featuring  
"True Love"  
"Wrapped Around Her"

A timeless voice for every generation.



On tour this summer!

Produced by Joan Armatrading  
except "Wrapped Around Her".

Produced by Joan Armatrading and Graham Lyle

Sole Representation: Mike Noble, Running Dog Management

©1992 A&M Records, Inc. All rights reserved.



# The Billboard Bulletin...

EDITED BY IRV LICHTMAN

## HERALDING THE NEW IN HARDWARE

The post-CES consumer-press ad campaign for digital compact cassette has begun with a full-page ad from **Technics** in the July issue of **Stereo Review**. The ad, noticeably lacking in technical information, depicts a DCC cassette but no hardware, and heralds an October launch with more than 400 prerecorded titles... The same issue includes one of the first reviews of the new \$500 **Sony D515** portable CD player that incorporates a three-second RAM memory chip, like that to be used in the forthcoming **MiniDisc** players, to allow continuous play if the disc mistracks. The reviewer notes that, although the unit "bounced merrily" on a walking tour, the music was never interrupted.

## RENTALS LOOM IN P'GRAM VID FUTURE

**PolyGram Video**, which has established itself in music video, children's video, and sports/fitness tapes, expects to become a player in the movie rental market in late 1994 or early 1995. That's when it can expect output from its different movie interests, which include **A&M Films**, **Propaganda Films**, **Working Title**, and **Gramercy Pictures**. Moreover, the video division expects to be distributing CD-interactive programming by that time as well, **Bill Sondheim**, VP of sales and marketing, tells **Bulletin**. **PolyGram Video** recently acquired rights to the **NFL Films** library, while also cutting a deal with **Ree-**

bok for health and fitness titles.

## CHARGE ISGRO FRAUD ON 'HOFFA' PIC

Independent promotion man turned movie producer **Joe Isgro** has been sued by **Jimmy Hoffa's** former attorney **Frank Ragano**, who charges Isgro defrauded him of the rights to "Hoffa," the forthcoming **20th Century Fox** film about the labor leader. In his action (filed in L.A. Superior Court in October and only revealed now), **Ragano** claims that before his 1975 disappearance, **Hoffa** gave the lawyer the film rights to his story, and that **Hoffa's** widow again gave the rights to him after **Hoffa** vanished. **Ragano** alleges that **Isgro**, who is executive producer of the film, misappropriated the rights; **Fox** and producer **Edward Pressman** are also named in the suit. **Isgro** has denied the allegations and countersued **Ragano** for fraud.

## KITTY WELLS SUES MCA

**Country Music Hall of Fame** member **Kitty Wells** has sued **MCA Records** for breach of contract and conversion of property in Nashville's chancery court. Known as "the Queen of Country Music," **Wells** recorded for **Decca** (later **MCA**) from 1952-73. Her suit alleges **MCA** has "grossly understated" and "substantially underpaid" royalties due her and the label "has wrongfully converted monies owed her to its own use." The suit asks the court to order an accounting, full payment of royalties plus

interest, and damages. By press time, **MCA** had no comment.

## BETTE IS THE BET TO PLAY FLORENCE

**Bulletin** hears there's a "60/40" chance that **Bette Midler** will sign on to play **Florence Greenberg**, one of the founders—and chief reflection of its style—of **Scepter Records**, once the label home of such stalwarts as **Dionne Warwick** and the **Shirelles**, among many others. Further, **Disney's Touchstone** is said to be dickering for distribution rights to the feature, understood to have a screenplay already written.

## SENATE OKs AUDIO RECORDING ACT

The U.S. Senate June 17 passed the **Audio Home Recording Act of 1991**, mandating copyright owner royalties on digital hardware and blank software sales. Two separate House bills, already OK'd by the Energy and Commerce Committee, await action in the Judiciary Committee and the Committee on Ways and Means.

## LISTEN TO THE ENVIRONMENT

The **Boston Pops** is promoting musical awareness of the environment. The orchestra, under **John Williams**, will release an album on **Sony Classical** this month called "The Green Album," turning to the likes of **Aaron Copland**, **Irving Berlin**, **Leonard Bernstein**, and **Woody Guthrie** to musically express the wonderment of nature.

## Country Comfortable Atop Billboard 200

AT HALFTIME in 1992, country music is leading rock'n'roll by a score of 13 to 10. Country albums topped **The Billboard 200** for 13 of the first 26 weeks of the year; rock albums were No. 1 for 10 weeks.

The country team consisted of just two powerhouse albums. **Garth Brooks' "Ropin' The Wind"** was No. 1 for 10 weeks from January through March; **Billy Ray Cyrus' "Some Gave All"** is currently on top for the third straight week. (**Brooks' album** was also No. 1 for eight weeks in the second half of 1991.)

The rock'n'roll team consisted of four albums: **Nirvana's "Nevermind"** (two weeks at No. 1), **Def Leppard's "Adrenalize"** (five weeks), the **Black Crowes' "The Southern Harmony And Musical Companion"** (one week), and the rock-dominated "Wayne's World" soundtrack (two weeks).

That left just three weeks at No. 1 in the first half of the year for pop, R&B, and rap. **Kris Kross' "Totally Krossed Out"** held the top spot for two weeks; **Michael Jackson's "Dangerous"** was No. 1 as the year began.

**Cyrus' breakthrough single, "Achy Breaky Heart,"** holds at a bulleted No. 8 on the **Hot 100**. It's also No. 1 on the **Hot Country Singles & Tracks** chart for the fifth straight week.

**FAST FACTS: Mariah Carey's "MTV Unplugged EP"** jumps from No. 8 to No. 5 in its second week on **The Billboard 200**. It's the second EP to reach the top five in the past three months, following **Ugly Kid Joe's "As Ugly As They Wanna Be."** **Carey's** remake of "I'll Be There" tops the **Hot 100** for the second straight week.

**Guns N' Roses' "November Rain"** is the top new entry on the **Hot 100** at No. 40. The airplay has revived

the band's "Use Your Illusion I" album, which rebounds from No. 105 to No. 50 on **The Billboard 200**.

**TLC** appears headed for its second straight top 10 hit as "Baby-Baby-Baby" leaps from No. 45 to No. 25 in its fourth week on the **Hot 100**. "Ain't 2 Proud 2 Beg" reached No. 6 in April... **Kris Kross** also has a great week with its follow-up single, "Warm It Up," which jumps from No. 75 to No. 38.

**Michael Jackson** and **Lionel Richie**, the top two pop/R&B crossover stars of the '80s, have the top

two hits on this week's **Hot R&B Singles** chart. **Jackson's "In The Closet"** jumps to No. 1; **Richie's "Do It To Me"** advances to No. 2. **Richie's** single is also high on the **Hot Adult Contemporary** chart (it holds at No. 3), but it is lagging behind on the **Hot 100**, where it inches up to No. 21 without a bullet.

**Pete Rock & C.L. Smooth's "Mecca & The Soul Brother"** is

the top new entry on **The Billboard 200** at No. 43. The lead single, "They Reminisce Over You (T.R.O.Y.)," is shaping up as an across-the-board pop-R&B-rap smash. The hit jumps to No. 1 on the **Hot Rap Singles** chart and also debuts at No. 76 on the **Hot 100** and advances to No. 29 on the **R&B** chart.

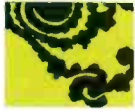
**Wilson Phillips' sophomore album, "Shadows And Light,"** holds at No. 4 in its second week on **The Billboard 200**. But the lead single, "You Won't See Me Cry," loses its bullet as it inches up to No. 20 on the **Hot 100**.

**Genesis' "Hold On My Heart"** jumps to No. 12 on the **Hot 100**. It's the third straight top-12 single from the group's double-platinum album "We Can't Dance."



by Paul Grein

DEEE-LITE



LET'S FACE IT!  
IT'S A  
PRO-CHO CE  
ALBUM!



Get THE  
Real  
STORY On  
THE  
Nowism!

OOMPAAH  
LOOMPAAH  
WHAT  
A GROOVE!

Don't  
Dillydally  
or Delay,  
Hop on the  
Holographic  
Hoopy!

# Deee-Lite

PRESENTS



## INFINITY WITHIN

Deee-Lite's NEW ALBUM INCLUDING THE SINGLES

"RUNAWAY,"

"I HAD A DREAM I WAS FALLING THROUGH A HOLE IN THE OZONE LAYER"

AND OTHER *Scrumpteeelicious* TASTEES!

PRODUCED BY Deee-Lite FOR SAMPLADELIC PRODUCTIONS

On Elektra Compact Discs and digiLog™ Cassettes

ALBUM: 61313-1/2/4 12": 0-66424 CASSETTE SINGLE: 64747-4 MAXI CD SINGLE: 66422-2

MANAGEMENT: GARY KURFIRST/OVERLAND PRODUCTIONS AND BILL COLEMAN/PEACE BISQUIT



In the dictionary, next to the word "summer," is a picture of the Love Shack.  
The video for "Roam" changed the way you eat bagels and bananas forever.  
And Cosmic Thing comes to nearly four million pieces of history.  
That about covers the last time the B-52's made a record.

the  
B-52's

# Good Stuff



Good Stuff (A/2-26943), the new B-52's album.  
Produced by Don Was and Nile Rodgers.  
Featuring "Good Stuff" (7/4-1E895), the first single, at record stores in every direction.  
Direct Management Group, Steven Jensen & Martin Kirkup

